

THE ARTS DEPARTMENT *Stack*

# modern PHOTOGRAPHY

HOW GOOD IS THE LEICA?  
JAN 26  
DETROIT

JANUARY 1956 PRICE 35 CENTS  
\$4 IN CANADA

**EISENSTAEDT:**

**HOW HE WORKS**

**25 YEARS  
WITH 35MM**

**SHOOTING A  
PICTURE STORY**

**14 PAGES IN COLOR  
& BLACK-AND-WHITE**

**BEGINNING:**

**MODERN'S  
COMPLETE  
MOVIE  
COURSE!**



RELANG

R v.20' Jz-Je'56



If you're looking for...

## PERFORMANCE

(a new quality standard in low-cost miniatures)

## STYLING

(sleek, precision all-metal construction)

## VALUE

(a wonderful buy at just \$69.50)



look first at the

**NEW**

# ANSCO Super MEMAR

A great buy at \$69<sup>50</sup>



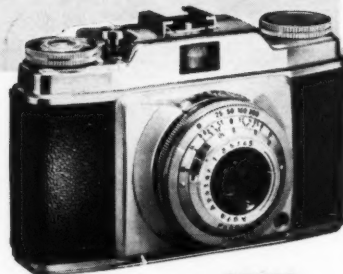
Look at all these quality features...then look again at the modest price!

- New! Brilliant coupled rangefinder-viewfinder combination
- Agfa Apotar f3.5 lens, hard coated and color corrected
- Unique thumb lever rapid film transport. One fast motion advances film...counts exposures...sets shutter
- Prontor SVS shutter, MXV synchronized, with speeds from 1 to 1/300 second, plus "B"
- Click-stop diaphragm...built-in self-timer...double-exposure prevention...precision all-metal construction...all controls visible from top of camera

Ask your dealer to show you this brilliant new 35mm camera today!

No "beginner's luck" needed with the famous **ANSCO MEMAR!**

Ideal for the beginner, the low-cost ANSCO MEMAR takes less than an hour to master...offers basic quality features found in costlier 35mm cameras. Sharp Agfa Apotar f3.5 lens and precise Pronto Shutter (1/25 to 1/200 second plus "B") assure sharper, more thrilling color transparencies. Other features: fast thumb lever film trans-



ONLY \$39<sup>50</sup>

port...self-timer (lets you get into the picture!)...optical eye-level finder...precision all-metal body. This week, stop by at your dealer's and take a good long look at the famous ANSCO MEMAR!

For a new thrill in color, insist on new high-speed **ANSCOCHROME!**



ANSCO, Binghamton, N. Y.  
A Division of General Aniline & Film Corp.  
"From Research to Reality."

FA



But does he have a camera that gives him a finished print 60 seconds after he takes a picture? Does he have a camera that gives him a second chance—that lets him see his results right on the spot so he can take a picture right over if somebody made a face or the composition wasn't just right? Does he have a camera that's so much fun to use that you can build a whole party around it—or make new friends on vacation in less time than it takes to introduce yourself? Does he have a camera that uses the newest kind of film in the world—a film so fast you can take delicate pictures in soft light, pictures that never before were possible? Does he have a camera that's so versatile, so useful in so many ways...that three out of five owners use it in their work as well as for fun?

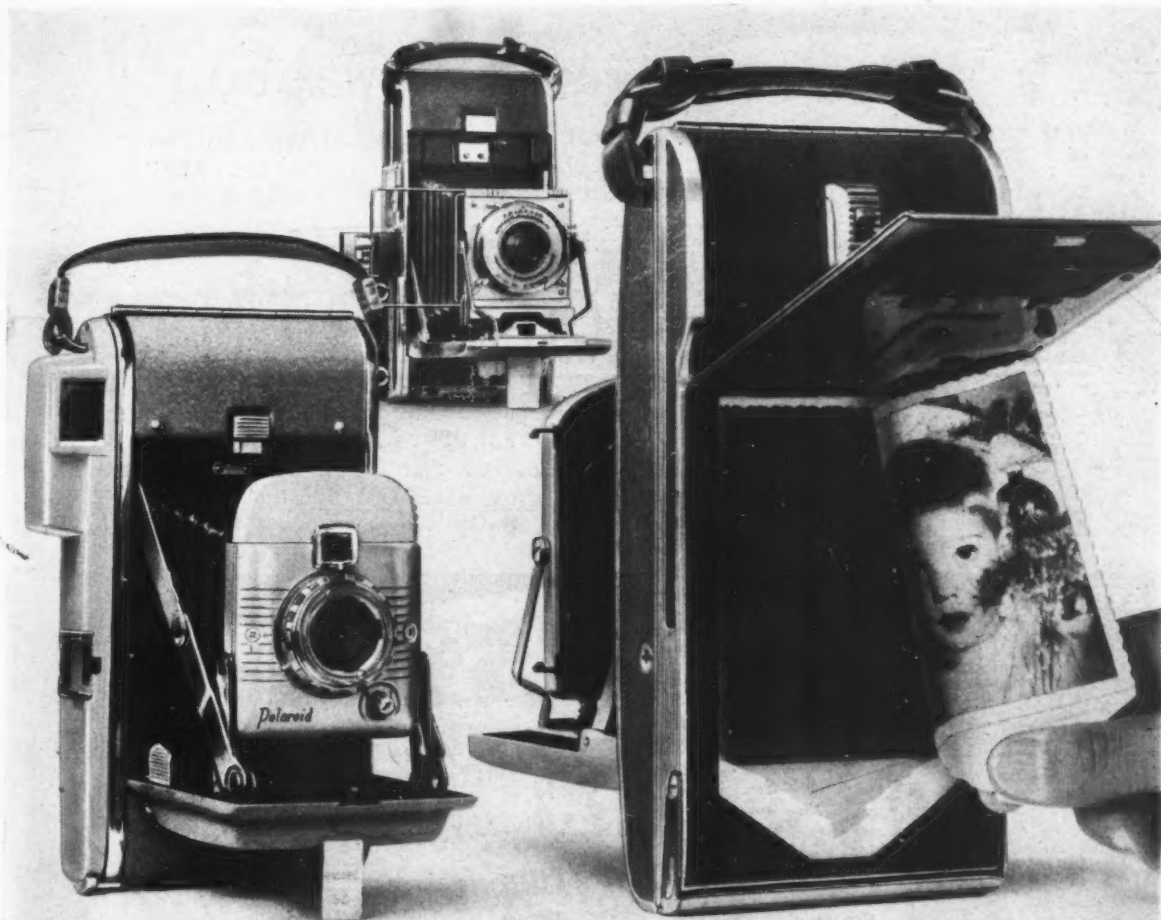
## OK—so he has a camera

There is no end to the advantages of owning a Polaroid Land Camera. You can do things with it that are just downright impossible with any other camera. It's the only camera of its kind in the whole world.

Even if he already has a *couple* of cameras—think about getting him one of these. It's the most exciting Christmas gift you can give him. You can put it under the tree with his name on it for as little as \$1.19 a week. Drop into any camera dealer's for a demonstration. Ask to see the sample Polaroid Land

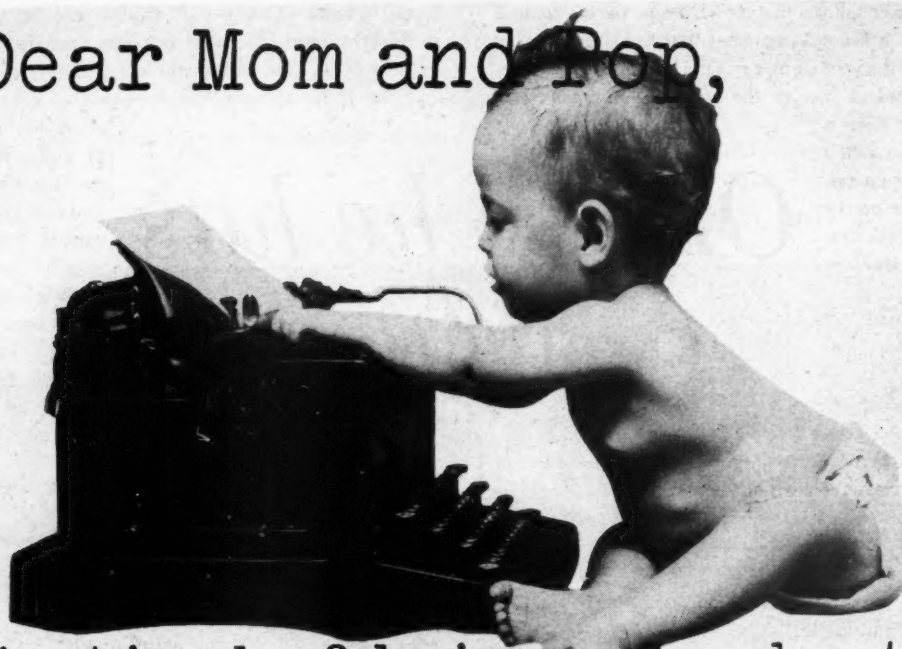
pictures he has. And if you've got a spare minute, let him take your picture. You'll be sold. Left to right: Polaroid Highlander, \$69.95; Pathfinder, \$249.50; and Speedliner, \$89.75.

POLAROID CORPORATION, CAMBRIDGE, MASSACHUSETTS



*the world's only camera that gives him a finished print in 60 seconds  
the amazing **POLAROID** Land CAMERA with remarkable new film*

Dear Mom and Pop,



I'm tired of being a "washout"

You take some swell color shots of me, but the prints you buy . . . whew!! Distorted color, washed out detail, dense, drab prints that make me turn blue tantrums when I see myself like that!

Gosh, even a baby knows...

## LIFE COLOR PRINTS

retain all the brilliant, true-to-life color of your best transparencies, because they use electronically controlled color equipment . . . and they even compensate for your over and under exposures! Get on the ball, folks, try LIFE COLOR next roll... what a difference!!

### STEREO FANS!

Now you can have 2-D Color Prints of your 3-D Transparencies, at the same low prices as other LIFE COLOR PRINTS!

All orders are returned by first class mail insured. No C.O.D., please. Minimum order \$1.00.

WRITE DEPT. [M-1]

**LIFE**  
*Color*  
**LABS**

204 Washington Avenue • Albany, New York

### WALLET SIZE

**25¢ each**

2½ x 3½.....40c	5 x 7.....1.25
3½ x 3½.....50c	8 x 10.....2.50
3¼ x 4.....60c	11 x 14.....4.95
4 x 5.....75c	16 x 20.....10.00

Special Cropping on request, add 50%

### Duplicate 35mm Transparencies

Life Color-Duplicates are a close match of your original transparencies. All the brilliant color and detail faithfully reproduced!

**25¢ each**

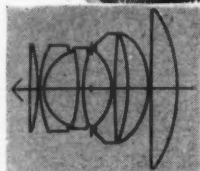
ANSKO and EKTACHROME color rolls developed \$1.00 each



Included with each order of 6 prints of any one size. "Wallet," 2½ x 3½, 3½ x 3¼, 3¼ x 4 and 4 x 5 sizes only. Extra individual blank albums to hold 6 color prints of the same size, only 50c each.

# Bushnell

## presents **FUJINON** WORLD'S FASTEST 35MM CAMERA LENSES



**f 1.2 50mm**  
Superspeed  
8 elements—  
6 rare earth glass.

**\$299.50**

### Here's Lens NEWS...

#### THE FAST, FABULOUS FUJINONS

Higher speed...yes, proven the world's fastest...plus superb Definition at all f/stops for sparkling, brilliant pictures—always beyond your reach...until now!

Pick a difficult day to test these champions...dark, foggy, muggy...in circus tent or dim theatre...dusk or dark...or where flash is prohibited. Good light or bad, whatever the exposure requirements you'll get pictures you once called impossible...pictures still impossible without the super-qualities of the revolutionary, new rare-earth element, ultra high resolution FUJINONS.

### unconditionally GUARANTEED

FUJINONS are guaranteed to produce pictures of perfect definition at all f/stops. You must be fully satisfied or your purchase price will be refunded in full!

*Bushnell*  
PRESIDENT

SEE FUJINON LENSES AND BINO-FOTO®  
AT YOUR CAMERA STORE—OR WRITE



**D.P. BUSHNELL & CO., INC.**

Dept. MP-21, Bushnell Building, Pasadena, Calif.

Exclusive Distributors U.S.A.

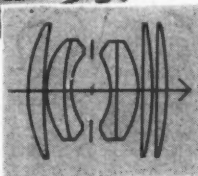
FUJI PHOTO FILM CO., OPTICAL WORKS, TOKYO

©D.P.B. Co. Inc. 1956



**f 2 35mm**  
Wide Angle  
—All Purpose  
7 elements—  
5 rare earth glass.

**\$179.50**

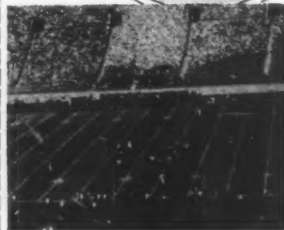
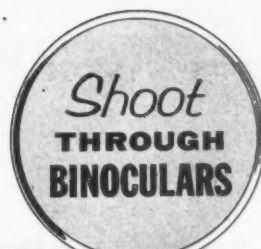


#### WHAT THE PROS SAY:

J. R. EYERMAN, *Life Magazine Photographer*—"I rate the f2 35mm Fujinon as one of the most useful lenses in my collection. The beautifully clear and sharp f 1.2 Fujinon lens permits handheld photography in light far below the level that will register on a standard photoelectric exposure meter."

LEWIS C. GUST, well known *Photographic Engineer*—"Never have I encountered such speed and superb definition in a wide angle lens."

Learn more about these great lenses today. Get your free copy of a frank field study "Those Startling Fujinons."



TYPICAL  
SHOT

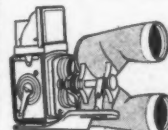
BUSHNELL  
BINO-FOTO  
FROM  
SAME  
DISTANCE



For those impossible, long-range pictures—plus fun and thrills you never expected from your present camera...

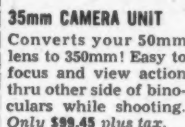


## BINO-FOTO\*



#### TWIN LENS UNIT

At last—7x magnification for both viewing & taking lenses. Equivalent to 525-560mm. Only \$99.45 plus tax.



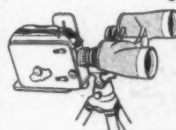
#### 35mm CAMERA UNIT

Converts your 50mm lens to 350mm! Easy to focus and view action thru other side of binoculars while shooting. Only \$99.45 plus tax.



#### 8mm or 16mm MOVIE UNIT

Normal 1/2" (8mm) lens becomes 3 1/2"; 1" (16mm) lens becomes 7"! Coupled 7x viewfinder pulls distant action arm's-length close! \$103.40 plus tax.



Binocular-engineered to photo precision—easily detached for regular viewing

\*U.S. TM & Pats. App. For.

See your Dealer or mail coupon today

#### FREE! LENS STUDY... BINO-FOTO DATA—MAIL NOW!

Bushnell—Pasadena, California, Dept. MP-21

- ☐ Send me "THOSE STARTLING FUJINONS" and other Lens Data.  
☐ Send me free copy of "BINO-FOTOGRAPHY—Long Range Pictures thru Binoculars."

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

I own a \_\_\_\_\_ CAMERA

My dealer is \_\_\_\_\_



10%  
Down

Just a drop  
in the  
Sack!



10% Down and the Equipment of your choice  
is Yours! **HABER & FINKS'** Easy Time Payment  
PLAN does the trick. **DON'T DELAY... ACT TODAY!**



**LATEST 1956  
MX MODEL**

Synchronized For Electronic  
Flash and Flashbulbs At All Speeds!  
**NEW 2 HOLE P.C. TIP 75.95**  
W/Tessar 12.8 Cld. Preset  
W/CZ 58mm f2 Cld. Preset 94.95  
Carrying Case 8.95

**SAVE OVER 50%!**  
Brand New! High Quality!

**Japanese Coated  
BINOCULAR SALE!**

10x50 Individual Focus	26.75
10x50 Central Focus	28.75
7x50 Individual Focus	22.75
7x50 Central Focus	24.75
7x35 Individual Focus	21.75
7x35 Central Focus	23.75
8x30 Individual Focus	18.75
8x30 Central Focus	20.75
6x30 Individual Focus	15.75
6x30 Central Focus	18.25
6x15 Individual Focus	11.50

Plus 10% Federal Tax  
Complete With Leather Case & Straps

**Brand New  
BEWI AUTOMATIC**

Push button Meter with Chain  
and Incident Light Attach.  
Reg. 29.95 **ONLY 19.50**  
Carrying Case 2.00

**SAVE 33%!**

**SUNRAY 2 1/4 x 3 1/4**

**ARISTOCRAT ENLARGER!**

Designed for the Amateur.  
35mm to 2 1/4 x 3 1/4. Sharp Lens in  
Focusing Mount. Complete with  
Tuck-away Carrying Case.

Reg. 14.95 **SPECIAL 9.95**

**SPECIAL BUY...**



**Limited Quantity!  
135mm TRAVELER 13.5  
TELEPHOTO LENS!**

For Contax S.B. Praktica, Praktinas,  
Nico Zenita, Ica  
PRISM DIAPHRAGM  
Reg. 99.50 **Special 49.50**  
Leather Carrying Case 5.50



**FAMOUS MAKE  
CLOSE-OUT!  
GERMAN IMPORT  
35mm CAMERA**

**TERRIFIC! - BUILT IN RANGEFINDER**

- 12.8 Steinheil lens
- 1-1000 full MX Flash Synch
- Exp. Meter
- Auto Transport
- Prev. Self Coding Shutter
- Black Chrome Body
- Proboke SVS
- Built in
- Dial Exp.
- Black

**EXCLUSIVE IIF PRICE 39.95**



**SAVE 45%  
Brand New Lightweight  
BRAUN PERMAFLASH  
ELECTRONIC FLASH!**

- Simple • Compact • Safe
- 5 sec. recycling time
- No hotspots
- Kodachrome Color Guide 40-50
- Over 3000 flashes per set of batteries

Reg. 69.50 **Special 39.50**



**BRAND NEW  
1956 Model CROWN  
FLEXARET IIIa!**

- FULLY SYNCHRONIZED  
PRONTOR SVS SHUTTER
- Automatic Film Transport
- Self Timer - Sportfinder
- 2 1/4 x 2 1/4 Reflex Camera

Reg. 109.50 **SPECIAL ONLY 49.50**



**FOR 35mm  
SLIDE USERS!**

**SPECIAL 9.95**

All Metal Storage Carrying Case  
Complete with 12 Trays for TDC  
Selection. Each Tray holds 30 Slides.

**H&F Top Grain Cowhide  
Leather Gadget Cases**

**BRAND NEW!**

- Saddle Stitched
- Zippered Top
- Strapped Straps
- Outside Pocket
- Inside Partition
- Smart

#101 8 1/2 x 7 1/2 x 5 Reg. 22.50 **Now 13.95**  
#201 11 x 8 1/2 x 5 1/2 Reg. 29.50 **Now 14.95**  
#301 12 1/2 x 12 1/2 x 6 1/2 Reg. 35.50 **Now 19.50**

**SAVE 50%!**

**Brand New  
Portable Radiant  
Crystal Beaded  
Screens.**

- Sturdy balanced construction
- Compact folding

30x40	7.95	40x40	8.95
37x50	11.95	50x50	13.95

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PROMPTLY FILLED**

10% DEPOSIT ON ALL C.O.D. ORDERS.

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Write for our NEW

Lower Film Prices

Special Book List Available

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**BRAND NEW  
EXAKTA VX**

W/ 12 Preset Carl Zeiss  
Biotar Lens.

W/ Waist Level Finder **199.50**  
W/ Pentaprism Finder **239.50**



**BRAND NEW  
SKOT**

**2x2 Slide Projector**

- 300 Watt
- Blower Cooled
- Highland Green

List 48.50 **SPECIAL 26.50**  
Tolex Leather Case 3.00



**SAVE 45%  
BOLSEY CINE-FADER**

"Get Those Fancy Hollywood Movies"



Reg. \$22.50

**SPECIAL \$12.95**

Here is the precision Swiss made Cine-  
Fader that sold for \$22.50. It is now  
being offered at a B-I-G Saving. It  
attaches to almost any movie camera  
and provides 64 different effects and  
combinations including fade-ins, fade-  
outs, laps dissolves, etc.



**Famous  
PICON  
LENSES**

Brand New!  
Latest Models!

Famous precision lenses from West  
Germany for: Kine Exakta, Exa,  
Pentacox, Contax S & D, Praktiflex,  
Praktica & ConSol. All lenses coated  
and all (except 40mm) have pre-set  
diaphragms.

	Reg.	SPEC.
40mm f4.5	\$50.00	\$24.95
85mm f2.0	124.50	82.95
100mm f2.8	69.95	46.65
135mm f3.5	74.95	49.95
180mm f5.5	79.95	53.30
250mm f5.5	124.50	82.95

**KAGRA BULB & TUBING  
REMOTE CONTROL...**

Takes pictures 30' from camera by merely  
pressing rubber bulb!  
• Fits all types of shutters  
• Ideal for self portraits  
Complete with 30' cord, rubber bulb and  
simulated leather case.  
Reg. 10.95 **SPECIAL 6.95**

**SAVE 16.00!**

**Brand New Deluxe Radiant  
All Metal Contact Printers!**

From 35mm to 4x5  
AC-DC w/Ruby Bulb  
• Rugged • Well Ventilated

Reg. 25.00 **SPECIAL 8.95**

**SAVE ON KODACHROME \* FILM!**

	List	SPECIAL
8mm Roll	3.75	2.89
8mm Mag	4.65	3.59
16mm Roll	10.40	8.01
16mm Mag	6.95	5.36
35mm 20 Exp.	3.25	2.51
35mm 36 Exp.	4.95	3.81
35mm Stereo	4.65	3.59
828	1.85	1.45

Specify Daylight or Indoor

★ ALL FRESH LATEST DATED.

FACTORY PACKED.

Kodak Processing Included. Min. Order in  
Lots of 3 or more.

**BUY NOW!**



**FOR EXAKTA &  
EXA OWNERS!  
BRAND NEW EYE  
LEVEL PRISM  
FINDER**

**BRAND NEW  
SPECIAL 27.50**

Carrying Case 2.50 Additional

**Famous Make Universal  
Variable Field Finder!**

For use with Contax, Canon, Leica,  
Nikon and similar type 35mm  
Cameras. Reg. 35.50

- Zoom type finder with parallax control.
- Shows proper field for the following lenses:  
35mm, 50mm, 75mm, 85mm, 100mm, 180mm,  
200mm

Carrying Case 1.49 **SPECIAL 16.95**

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**Haber & Fink inc.**

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## AUTOMATIC ROBOT Jr.

- 24 Pictures On One Winding
- M-X SYNCHRONIZATION
- Take Standard Eastman Cartridge
- Interchangeable Lenses
- Schneider Xenar 13.5 Cld Lens

**ONLY 69.50**

Carrying Case 7.95  
Daylight Revinder 4.50

## THE BRAND NEW 35mm ILOCA QUICK "A"

- The Easiest Camera To Load Reg. 39.95
- Super corrected Litar 13.5 cld Lens
- 5 speeds from 1/25th to 1/200th
- Dble Exposure Prev. • Built-In Flash Sync

Carrying Case 4.95 **SPECIAL 22.50**

## SAVE 25% Brand New

### H&F POCKET TRIPOD!

COMPACT • STURDY

	OPEN	CLOSED	List	SPECIAL
11 section	44 1/2"	8 1/2"	12.50	9.38
13 sec w/ head	45 1/2"	7 1/2"	13.75	10.31
18 section	46 1/2"	7 1/2"	13.50	10.13
19 sec w/ head	47 1/2"	8 1/2"	12.75	9.56
7 section	45"	8"	9.50	7.13
7 sec w/ head	46"	10"	10.75	8.06

Leather case for any of the above 2.20

## Save \$12.00! Brand New!

### H&F BARLITES

with metal case and four .375 Rods

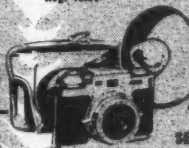
- Fingertip control
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- Attaches to any movie or still camera
- Can be hand held or attached on tripod
- Choice of light combinations
- Folds to 14 1/2" length

Reg. \$25.95 **SPECIAL \$12.95**

## ONLY \$5.00 For A BRAND NEW 300W SKOT 35mm Slide Projector!

- All Metal • Blower Cooled
- Highland Green With Topex
- Leather Carrying Case

Reg. 48.50



WITH YOUR PURCHASE OF A BRAND-NEW 35mm "BOLSEY JUBILEE" THREESOME SETOMATIC OUTFIT

Consisting of the latest 1956 Model Camera... fully automatic settings, carrying case & lightgun.  
Reg. 79.50 Total List 128.00

**SPECIAL COMBINATION PRICE ONLY 84.50**

## German Optimus 5 Lens Viewfinder

From 35mm to 135mm

- Full Parallax Correction
- Correction For Eyeglasses
- For Leica or Contax

Reg. 59.50

**NOW 34.95**

Complete With Leather Case

## H-F GERMAN Electronic Flash!

Made EXCLUSIVELY for us!

- Over 2000 Flashes Per set of Batteries
- 5 Sec. Recycling Time
- No Hotspots
- Small, Compact

ALL IN LEATHER CARRYING CASE

H-F Exclusive Price 34.95

Set of Batteries 7.49

## All Brand New Federal Enlargers SAVE! SAVE! SAVE!

All Demonstration Models Sold With Lenses.

Model	Lens	Reg.	NOW
35mm	125"	14.5	54.95 38.50
2 1/4 x 3 1/4	240	17.9	28.95 20.95
2 1/4 x 3 1/4	280	18.3	43.95 36.75
2 1/4 x 3 1/4	278	18.3	51.95 36.46
2 1/4 x 3 1/4	280	18.3	57.95 49.95
2 1/4 x 3 1/4	311	18.3	78.95 53.20
4 1/2	424	18.3	110.95 83.95
4 1/2	478	18.3	182.95 99.95

Condenser Model 41... Cold Lite Model  
ALL OTHERS HAVE DIFFUSION SYSTEM

## SAVE OVER 50%!

Brand New! High Quality!

Japanese Coated

## BINOCULAR SALE!

10x50 Individual Focus	26.75
10x50 Central Focus	28.75
7x50 Individual Focus	22.75
7x50 Central Focus	24.75
7x35 Individual Focus	21.75
7x35 Central Focus	24.75
8x30 Individual Focus	18.75
8x30 Central Focus	20.75
6x30 Individual Focus	15.75
6x30 Central Focus	18.25
6x15 Individual Focus	11.50

Plus 10% Federal Tax

Complete With Leather Case & Straps

## 8mm & 16mm MOVIE CAMERAS

Movie Camera Values

Bell & Howell

	New	Used
Auto 8 Voyager		
with 12.5 Comat fixed	\$134.95	\$ 89.50
with 11.9 Comat focusing	164.95	104.50
Auto 8 Vagabond		
with 12.5 Comat fixed	158.95	98.50
with 11.9 Comat focusing	189.95	119.50
Auto 8 Explorer		
with 12.5 Comat fixed	169.95	107.50
with 11.9 Comat focusing	199.95	124.50
Companion with Comat 12.5 fixed	79.95	52.50
with Comat 11.9 focusing	109.95	75.50
Sportster with Comat 12.5 fixed	89.95	55.00
with Comat 11.9 focusing	119.95	74.50
Tri Lens with Comat 12.5 fixed	129.95	83.50
with Comat 11.9 focusing	159.95	99.50
Whisper with 12.5 Comat fixed	49.95	32.50
Monterey with 12.3 fixed	59.95	34.50
Auto Load 16mm		
with 12.5 Comat fixed	174.95	112.50
with 11.9 focusing	199.95	129.50
Auto Load 16mm		
with 12.5 fixed	219.95	139.50
with 11.9 focusing	244.95	147.50
Auto Master 16mm		
12.5 Comat fixed	264.95	172.50
with 11.9 Comat focusing	289.95	187.50

## Revere

8mm Split Loading		
Model 80 12.5 lens	97.50	44.50
11.5 lens	127.50	54.50
Model 50 12.5	49.95	26.50
Model 84 Turret 12.5	127.50	57.50
11.9	147.50	69.50
8mm Magazine		
Model 40 12.5	99.50	51.50
11.9	124.50	64.50
Model 61 12.5	112.50	59.75
11.9	137.50	72.50
Model 44 Turret 12.5	129.50	64.50
11.9	154.50	74.50
Model 63 Turret 12.5	147.50	69.50
11.9	167.50	82.50

## Keystone

8mm Roll		
Model K 25 Capri 12.5	49.95	29.95
Model K 30 Capri 11.9	59.95	32.50
Model K 32 Olympic 12.5	79.95	44.50
11.9	99.95	54.50

Model K 35 Olympic Turret 12.5	99.95	54.50
11.9	119.95	67.50

8mm MAGAZINE		
Model K 31 Bel Air 12.5	89.50	49.95
11.9	99.50	54.50

Model K 45 Riviera Turret 12.5	119.95	67.50
11.9	139.95	79.50

## SLIDE PROJECTORS:

	New	Used
TDC—35mm 7x2 1/2 Slide Projectors		
Headliner 300W Blower, 5 Lens, S	\$ 49.95	\$ 29.50
Mainliner 300W Blower, 5 Lens, M	59.50	33.50
Model D 300W Blower, 5 Lens, S	67.50	37.50
Model D 300W Blower, 5 Lens, S		
Air flo case	74.75	44.50
Streamliner 500W Blower, 5 Lens, S	75.00	42.50
Streamliner 500W Blower, 5 Lens, S, Air flo case	79.75	44.50
Professional 500W Blower, 5 Lens, M	99.50	57.50
Professional 750W Blower, 5 Lens, M	150.00	89.50

## TDC—2x2 and 2x2 1/2 Slide Projectors

Streamliner 300W Duo Blower, 5 Lens, M	67.50	37.50
Streamliner 500W Duo Blower, 5 Lens, M	84.50	47.50
TDC—2x2 Combination Projector Viewer		
Projector/View Standard 150W	69.95	39.50
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Model 552 blower, 300W		
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Model 555 blower, 500W		
Semi Automatic	79.50	47.50
Model 688 blower, Automatic 500W	119.50	69.95

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Contax III 12 Sonnar		107.95
Contax IIIA 12 Sonnar	374.00	167.50
Contax IIIB 12 Sonnar	383.00	177.95
Contax IIIC 11.5	412.00	188.50
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Leica IIIc 12 Summilux		118.95
Leica IIIc 13.5 Elmar	237.00	126.50
Leica IIIc 12 Summicron	336.00	175.95
Leica IIIc 11.5 Summicron	357.00	173.95
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Nikon F1.4 Nikkor	290.00	164.95

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# modern PHOTOGRAPHY

JANUARY 1956, VOL. 20, NO. 1

## ARTICLES

- 52 REPORT: THE LEICA SYSTEM.....by Herbert Keppler
- 58 EISENSTAEDT: 25 YEARS IN PHOTOJOURNALISM  
WITH A LEICA.....by Herbert Keppler
- 72 TRY A SEQUENCE FOR CHANGE OF PACE: DICK  
HANLEY PHOTOGRAPHS BARREL-JUMPING SKATER
- 74 TRY CHILDREN IN AVAILABLE LIGHT: CONDENSATION  
OF SUZANNE SZASZ' CHAPTER FROM NEW BOOK,  
"AVAILABLE LIGHT AND YOUR CAMERA".....by Suzanne Szasz
- 76 TRY NEW ANGLES: JOSEPH BELLANCA'S NEW VIEWS  
OF OLD STATUES
- 78 AMATEURS WIN \$10,000 IN PSA-LIFE CONTEST
- 82 SUNLITE "500" IS NOVEL SPEEDLIGHT
- 112 POLAROID DEVELOPS FAST NEW TRANSPARENCY FILM
- 127 MAJOR CHANGES IN KODAK FILMS AND PROCESSING

## MOVIES

- 86 HOW TO BUY A MOVIE CAMERA: SOME THINGS YOU  
SHOULD CONSIDER BEFORE MAKING  
YOUR CHOICE.....by Peter Leavens
- 90 MODERN'S HOME MOVIE COURSE, SECTION 1:  
YOUR FIRST MOVIE, A SIMPLE STORY IDEA THAT  
CAN BE ADAPTED TO FIT YOUR NEEDS.....by Ernest Pittaro
- 94 NEW BROWNIE MOVIE CAMERA BOASTS THREE LENS TURRET
- 129 DR. CINEMA SAYS: COUPLE IMAGINATION TO YOUR LENS

## DEPARTMENTS

- 12 COFFEE BREAK WITH THE EDITORS
- 24 MODERN STEREO: MAKE STEREO TITLES INSTEAD OF  
EXPLAINING YOUR 3-D SLIDES.....by Kent Oppenheimer
- 30 LAST WORD: LETTERS FROM OUR READERS
- 32 NEW PRODUCTS
- 80 DISCOVERY: JACK ROBINSON.....by Dorothy Jackson
- 96 I TRIED IT MYSELF: PRIZE PICTURES  
FROM OUR READERS
- 131 BOOKS IN USE: NINE FAIR BOOKS IN A  
PEAR TREE.....by George B. Wright
- 133 WHAT'S AHEAD: A HIGHLIGHTING TECHNIQUE  
FOR PHOTOGRAPHERS.....by Lloyd E. Varden

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#### **c. Leica II f**

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- Complete flash synchronization

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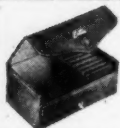


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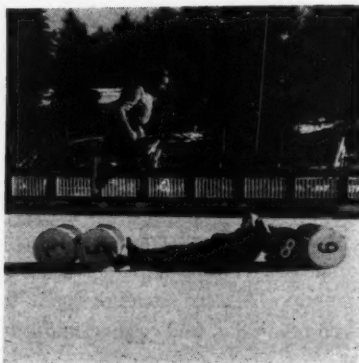
## Coffee Break WITH THE EDITORS

#### THIS MONTH'S COVER . . .

Although this month's cover may look as if it were taken in a studio, it was actually made outdoors. Photographer Relang uses the courtyard near her apartment as a studio. She hangs a roll of seamless white paper for uncluttered background, usually photographs on a bright, hazy day so that she will not have to contend with the problems of direct sun and shadows. She uses reflectors to kick additional light back onto the model's figure. Photograph was made with a Linhof Technika, Ektachrome Daylight film. Exposure was f/8, 1/10 sec. Camera was on tripod.

#### POSITION IS EVERYTHING . . .

You can write about an exciting event without leaving your cork-lined air-conditioned office. You can paint it without stirring from your northlit studio. But if you photograph it, you



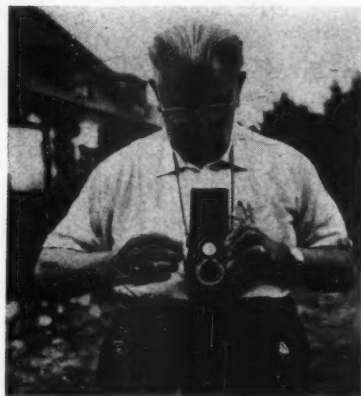
Photographer at work . . .

have to be there. And nobody knows this simple fact better than photographer Dick Hanley, who spent a number of cold and uncomfortable hours flat on his back (literally on ice) to get the new view of an ice skater shown on pages 72 and 73.

#### BATTLE OF THE TITANS . . .

Two formidable names in the photographic world are E. R. Heidecke (President of Franke and Heidecke, and designer of the Rolleiflex camera) and Victor Hasselblad (President of the Hasselblad camera factory). These two gentlemen are not only competitors but friends, not just manufacturers but photographers. Recently

they spent some days together and engaged in a bit of friendly competition, each photographing the other, each using his own favorite camera (and never were cameras more favored). The results? A pair of pictures for the archives, published herewith.



E. R. Heidecke . . .  
taken with a Hasselblad



Victor Hasselblad . . .  
taken with a Rolleiflex

#### POLAROID HURRICANE . . .

We're always fascinated by the unusual uses to which photography is put. Latest story concerns the U. S. Weather Bureau in Washington, D. C. During last summer's hurricane season, when Connie was 116 nautical miles off Cape Hatteras, N. C., a Polaroid Land camera was used to take a picture of the radar screen in Cape  
(Continued on page 14)

WHEN IT'S WIDE OR HIGH—AND YOU CAN'T BACK UP

that's when you'll prize your

# Contax

## and the 90° Biogon lens

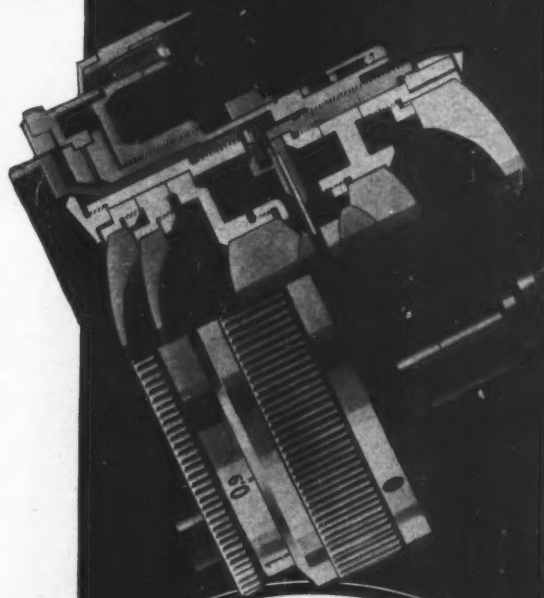
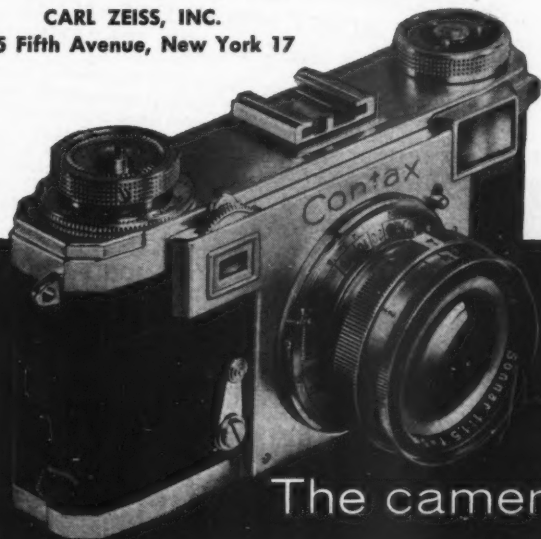
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Contax is unexcelled in speed and ease of operation, and you can change film in broad daylight. Its all-metal focal-plane shutter, with speeds to  $1/1250$  sec., and long-base-prism auto-focusing rangefinder insure utmost durability and lasting accuracy.

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## COFFEE BREAK

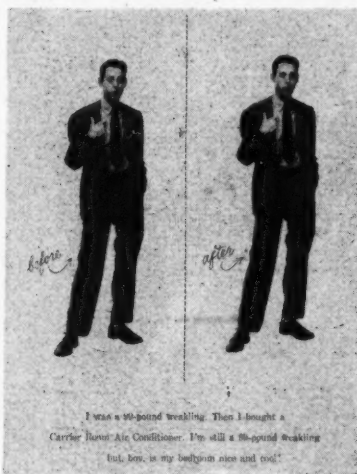
(Continued from page 12)

Hatteras. The screen image revealed the eye of the storm and the outward spiral rain band. A minute later the picture was developed, then it was placed on a facsimile photo machine which took another 15 minutes to send the picture to the Washington Weather Bureau. Weathermen there could study the hurricane within less than 20 minutes from the time the picture was taken, thus aiding and speeding up the warning system.

### BEFORE (?) AND AFTER (?) . . .

Photographer Ed Gallob of Philadelphia has been working on a humorous advertising campaign for Carrier Room Air Conditioners. Gimmick is a take-off on those old ads "They laughed when I sat down at the piano". As you remember, our piano stool sitter always astonished his friends with his keyboard virtuosity and became the life of the party.

In Gallob's version, one ad reads: "I was a 99-pound weakling. Then I bought a Carrier Room Air Conditioner. I'm still a 99-pound weakling but, boy, is my bedroom nice and cool!"



Cool, man, cool!

Incidentally, the "99-pound weakling" is commercial artist Arthur William—one of Gallob's close friends!

### COMING NEXT MONTH . . .

- **Glamour Issue!** Articles on the top photographers in this field, how they work:
- **Wingate Paine:** He finds the personality by getting in close.
- **Burt Owen:** The trick's the thing, in taking and printing.
- **Ormond Gigh:** He directs Anita Ekberg as four different personalities.
- **Robert Halmi:** Controlling natural light.
- **Wil Blanche:** Glamour is action.
- **Plus:** Part 2 of the Movie Course. How to Choose a Film, and Exposure Indoors.

# PHOTOGRAPHIC



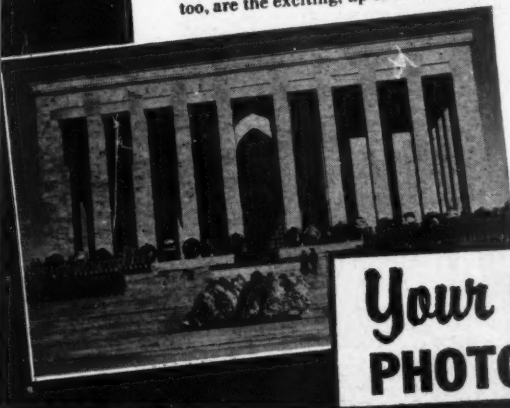
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says *Osman Ucer*\*



Mr. Ucer certainly knows about the world-wide opportunities in photography! He proved there are no limits to money-making assignments, once qualified the NYI way. Since graduating from NYI, he has made motion pictures on location in Turkey — assisted the United States Government on a special study—photographed the great dam in Adana—made tourist pictures in America for the Turkish Maritime Commission.

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"My first job after graduating was with 20th Century Fox who were making a motion picture on location in Turkey. I was then engaged by the U. S. Government, Department of

Interior Fish and Wild Life Service; they needed a photographer who knew both his job and the country. Next, I did photography for a U. S. contracting firm who built the Seyhan Dam near Adana, Turkey.

"Recently I came to America as special photographer for the Turkish Maritime Commission. My first stop was the New York Institute of Photography, whose thorough training made this colorful and profitable career possible." \*September, 1955

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150mm f2.8 Xenotar ctd.	329	379
152mm f4.5 Ekatar ctd.	319	364
152mm f4.5 Ekatar ctd.	319	365

Only 10% DOWN or your old outfit can be used as down payment. It pays to place your order with MINIFILM NOW!

### FREE EXAKTA VX SALE SAVE OVER \$150

Brand New Cameras with Split-Field Rangefinder  
Penta Prism  
with f1.9 Auto Meyer Primpomat Preset, Disc. Reg. \$325.50 **SPECIAL \$199.50**  
with f2 Zeiss Biotar Preset Reg. \$392.50 **SPECIAL \$239.00**  
with f1.5 Angenieux Preset Reg. \$416.50 **SPECIAL \$239.00**  
Furnished with Factory Authorized Guarantee, Import Certificate and Owner's Registration.  
\*Sent with any Exakta Camera you buy.

### FREE 35mm Battery Operated SLIDE VIEWER INCLUDED! LEICA IIIF



• f2 Ctd. Summarit Lens  
• 1 Sec to 1/1000th  
• Full Synchronization  
w/f1.5 Xenon \$179.00  
w/f2 Summicron 177.50  
w/f1.5 Summarit 185.50  
**USED 145.95**

### FREE SUBSCRIPTION TO BOLEX REPORTER INCLUDED

### 3 LENS BOLEX H16 OUTFIT A terrific buy at this WHOPPING LOW PRICE!



You get:  
• Bolex Camera Body used, plus Brand New Lenses  
• 135mm f2.8 Wide Angle  
• 135mm f1.9 Normal Angle  
• 75mm f4.5 Telephoto  
**COMPLETE \$229 USED**

You can now buy a complete 8mm. Movie Turret Camera with Lenses— at the price of the Camera alone!

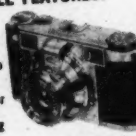


CAMERA	NORMAL	WIDE ANGLE	TELEPHOTO	USED SPECIAL
Bolex B8	f2.5		1 1/4" f3.5	\$ 82.50
Keystone K35	f2.5	7mm f2.5	1 1/4" f3.5	\$ 82.50
Revere 99	f1.9	7mm f2.5	1 1/4" f3.5	\$ 97.50
Revere 84	f1.9	7mm f2.5	1 1/4" f3.5	\$106.50
Revere 44	f1.9	7mm f2.5	1 1/4" f3.5	\$122.50
B&N 174 TA	f1.9	7mm f2.5	1 1/4" f3.5	\$127.50
B&N 172 A	f1.9	7mm f2.5	1 1/4" f3.5	\$127.50
DeJux Fadematic	f1.9	7mm f2.5	1 1/4" f3.5	\$127.50
Bolex HB Leader	f1.9	7mm f2.5	1 1/4" f3.5	\$169.50

### ONLY \$8.95 GETS YOU THE AMAZING 35mm LORDOMAT

NO OTHER CAMERA IN THE WORLD, UNDER \$100 OFFERS THESE 3 VITAL, VERSATILE FEATURES!

1. INTERCHANGEABLE rangefinder-coupling LENSES normal telephoto wide angle
  2. SINGLE WINDOW for viewing and rangefinder focusing
  3. RAPID LEVER shutter and film winding. Quality comparable to cameras selling for \$200-\$300
- with f2.8 LORDOMAT Lens. **Only \$89.50**



### WORLD'S FINEST STEREO CAMERA!

Too good to be true? Yes, normally, but this fine German factory went haywire adding feature after feature... perfecting to a point that priced it off the market. We promised to keep this sale out of their European market, and mention no names... SO YOU'RE THE BENEFACITOR!

- Built-in Photo-Electric Meter
- Auto-rapid advance lever
- Matched f3.5 Steinheil Cassar lenses especially corrected for color
- Coupled R.F.
- MX Prontor SVS Shutters
- Pin-seal trimmed chrome body



Fantastically priced at **\$79.50** BRAND NEW

# MINIFILM MAKES IT EASY FOR YOU TO BUY WHAT YOU WANT, AT THE PRICE YOU WANT TO PAY!

MINIFILM'S EXCLUSIVE "PUBLISHED TRADE-IN ALLOWANCES" are the HIGHEST OFFERED ANYWHERE!

To get the right deal, HERE'S ALL YOU HAVE TO DO:

1. Select the equipment of your choice at the prices shown in column one for new equipment or column two for used equipment.
2. If you have equipment to trade, check if it is represented in listing and deduct the allowance shown for it in column three.
3. Rush your order (and trade-in equipment if you have such) plus your remittance to cover—our instructions to ship C.O.D. for the balance or deferred payment terms at per your instructions.

MINIFILM will immediately forward the equipment you desire. Of course your order will be fully insured. OUR FAMOUS 30 DAY MONEY BACK GUARANTEE AND 2 YEAR SERVICE GUARANTEE ASSURES YOU OF COMPLETE SATISFACTION.

ONLY 10% DOWN  
10 MONTHLY PAYMENTS  
30 DAY FREE TRIAL  
2 YEAR SERVICE GUARANTEE

## Lenses for LEICA, CANON, CONTAX, NIKON

	New	Used Trade-In
28mm f3.5 Serenarg	134.00	79.50 55.50
35mm f2.8 Biotarg	183.00	78.50 55.00
35mm f2.5 Nikkorg	139.50	77.50 70.00
35mm f3.5 Serenarg	94.00	49.50 45.00
50mm f3.5 Elmar	57.00	34.00 25.00
50mm f1.5 Sonnar	175.00	98.00 65.00
50mm f2.8 Summicron	156.00	98.00 75.00
50mm f1.5 Xenon	98.00	74.00 50.00
85mm f2.8 Nikkorg	175.00	89.00 70.00
85mm f1.5 Lithogon	199.50	124.00 95.00
85mm f1.5 Summarex	340.00	179.00 140.00
100mm f4.5 Serenarg	87.00	38.00 25.00
105mm f2.5 Nikkorg	152.50	94.50 75.00
135mm f4.5 Hektor	146.00	88.50 65.00
135mm f4.5 Sonnar	146.00	88.50 65.00
300mm f5.6 Kitar	149.95	77.50 70.00

## Lenses for EXAKTA, CONTAX D, PRACTICA, PENTACON

	New	Used Trade-In
28mm f3.5 Angenieux	120.00	72.00 54.00
40mm f3.5 Makin-Kilar	114.95	78.50 49.00
50mm f1.5 Xenon Auto	149.50	119.00 85.00
50mm f2.8 Biotarg	44.00	25.00
85mm f1.5 Lithogon	179.50	109.50 85.00
90mm f2.5 Angenieux	94.50	58.50 40.00
90mm f4.5 Sunf	19.95	15.50 10.00
135mm f3.5 Angenieux	89.50	54.50 40.00
135mm f3.5 Sun PS	34.50	25.50 15.00
150mm f5.5 Xenarg	44.95	39.50 30.00
180mm f5.5 Xenarg	84.95	49.50 35.00
340mm f5.5 Xenarg	149.50	98.00 75.00
400mm f5.5 Megarg	134.50	97.50 75.00

## ACCESSORIES FOR IMPORTED CAMERAS

	New	Used Trade-In
Leica M3 Lens Adapter	10.50	6.00 50.00
Leitz Reflex Housing	102.00	69.00 50.00
Zeiss Contaflex	81.00	42.75 30.00
Univ. Zomf. Contr.	22.50	15.00 9.00

## LEICA CONTAX NIKON CANON

	New	Used Trade-In
Canon IV S2 f1.8	\$284.00	\$131.95 \$115.00
Contax I f2 Sonnar	59.00	35.00
Contax II f2 Sonnar	77.50	65.00
Contax IIA f1.5 Sonnar	374.00	168.95 145.00
Contax IIIA f2 Sonnar	383.00	179.50 150.00

Leica M3 Body	288.00	150.00
Leica M3 f3.5 Elmar	348.00	175.00
Leica M3 f2 Summicron	447.00	220.00
Nikon S f2 Nikkorg	109.00	80.00
Nikon S2 f2 Nikkorg	297.50	189.00 145.00
g-coated *...flash synchronized PS...Preset		

## 35MM SINGLE LENS REFLEX

	New	Used Trade-In
Alpa 4 f2.8 Allfinon*	\$239.00	\$159.00 \$125.00
Alpa 7 f1.8 Svitar*	459.00	289.00 200.00
Contaflex II f2.8 Tessar	199.00	129.00 100.00
Exakta V f2 Biotarg	98.95	75.00
" VX f3.5 Tessar	199.00	124.50 100.00
" VX f2.8 Tessar PS	259.00	152.00 120.00
" VX f2.8 Westlaner		
Auto	239.50	146.95 115.00
" Auto R.F.	392.00	224.00 180.00
" VX f2 Biotarg PS	335.00	162.00 135.00
Pentacox f2 Biotarg PS	179.00	129.00 100.00
Practiflex FX f2.8	69.00	42.50 30.00
" FX f1.9 Primo	79.50	57.00 40.00
" FX f2 Biotarg PS	99.95	74.00 55.00
Rectiflex f2 Xenon RF	199.50	119.50 80.00

## 35MM CAMERAS

	New	Used Trade-In
Bolsey B-2 f3.2 outfit	\$64.50	\$26.95 \$18.00
Bolsey C f3.2 Reflex	89.50	38.95 25.00
Bolsey Jubilee f2.8		
Schematic case & flash	69.50	49.50 35.00
Clarus f2.8 RF		37.50 25.00
Kodak P3 f3.5 RF		28.95 20.00
Kodak Pony f3.5 C	29.95	17.50 12.00
Reflex IIC f2.8 RF	139.50	105.00 65.00
Reflex II f2 Xenon RF	79.50	57.00 40.00
Konica II f2.8 RF	89.95	57.00 35.00
Minon II f1.5		48.95 30.00
Robot IIA f1.9 Xenon		79.50 57.00 40.00

## 35MM STEREO CAMERAS

	New	Used Trade-In
Edixa Stereo f3.5	\$69.50	\$39.50 \$30.00
Graphic Stereo f4	44.50	35.00
Illoca II f3.5	49.50	48.95 30.00
Kinder f3.5 RF	99.50	58.95 40.00
TDC Vivid f3.5 RF	149.50	97.50 65.00
TDC Colorist f3.5	84.50	59.50 35.00

## 2 1/2x2 1/4 REFLEX CAMERAS

	New	Used Trade-In
Argoflex EF f4.5	59.50	19.50 10.00
Ciroflex C f3.5/400g	75.00	37.00 20.00

Graflex 22/400 f3.5 C*	94.50	69.00 45.00
Hasselblad f4.0 f2.8	474.00	279.00 215.00
Hasselblad Super f4.5	489.50	299.50 225.00
Kodak Reflex f3.5*	36.95	25.00
Rolleiflex II f3.5 Xenar	64.50	50.00
Auto Rolleiflex f3.5 Xenar	77.95	60.00

## ROLL FILM CAMERAS

	New	Used Trade-In
Modulist II f3.5 Ektar	204.75	104.50 80.00
Super Ikonta A f3.5 RF	99.00	43.50 20.00
Super Ikonta B f2.8 RF	139.00	63.75 50.00
Super Ikonta C f3.5 RF	114.00	59.00 40.00
Voigt Bessa II f3.5 RF	124.50	64.95 50.00

## PRESS CAMERAS

	New	Used Trade-In
23 Ann. Graphic RF f4.5	\$81.50	\$55.00
4x5 B&J Press f4.7 RF	197.50	89.50 40.00
34 Super D Graflex f4.5	289.50	139.00 100.00
45 Super D Graflex f5.6	299.50	159.00 115.00
2 1/2x3 1/4 Graflex B f4.5	129.50	49.00 30.00
3 1/4x4 1/4 Graflex B f4.5	149.50	59.00 35.00
23 Linhof Super Tech		
RF 3-lenses Comp.	549.90	312.00 270.00
34 Crown Graphic f4.7 RF	287.45	130.75 100.00
45 Crown 1956 Graphic f4.7 Multifocus RF		
Rangefinder	287.45	189.50 150.00
45 Pacemaker Speed Graphic f4.7 RF	315.45	169.00 130.00

## SLIDE PROJECTORS

	New	Used Trade-In
Brumberger 300W 2 1/4"	49.50	42.50 30.00
FR Port a View	54.95	32.50 20.00
Kodak Signet 500W	72.50	45.95 35.00
Revere 444 300W*	49.50	28.50 22.00
Revere 553 300W* case	49.50	44.50 30.00
Revere 888 500W* case	119.50	68.95 55.00
SVE Skyline 300W* Auto.	39.50	27.50 20.00
TDC Showpak 300W	39.50	27.50 20.00
TDC Professional 750W*	150.00	97.00 70.00
TDC Duo 500W 2 1/4"	84.50	51.95 40.00
TDC Projector View 200W	77.50	48.50 35.00
TDC Stereo 500W*	149.50	98.50 75.00
Viewflex V331 300W Auto*	39.50	29.50 20.00
Viewflex Project-A-Matic 300W* Auto, case	59.95	30.00

## 8MM CAMERAS

	New	Used Trade-In
B&H 1728 f1.9 Magg	164.95	89.00 75.00
Bolox C 8 f2.5	89.50	55.00 40.00

with 3 f1.9 lenses	79.50	40.00
De Jur Citation f2.5	77.50	37.50 30.00
Keystone K-30 f1.9	59.95	39.50 30.00
Keystone K-35 Tur f1.9	119.95	77.50 60.00
Keystone Bol Air f2.5	89.50	44.95 35.00
Revere 67 f2.8 Magg	119.50	58.50 40.00
Revere 40 f2.5 Magg	99.50	51.50 40.00
Revere 86 f1.9 Magg	137.50	80.95 40.00
Vistalox Outfit	75.00	57.00 40.00

## 8MM PROJECTORS

	New	Used Trade-In
B&H 221 500W case	39.50	25.00
B&H Regent 500W case	179.95	91.95 80.00
De Jur 750W case	159.50	74.95 65.00
De Jur 500W case	69.95	47.00 35.00
Keystone K95M 750W	119.50	77.50 60.00
Keystone K109M 750W	159.50	89.50 75.00

## 16MM CAMERAS

	New	Used Trade-In
Auricon Cine Voice f1.9	\$749.00	\$538.00 \$350.00
B&H Mac Tur f1.9	244.95	129.00 90.00
B&H 2007 f1.9 Mag Tur	244.95	129.00 90.00
B&H 70DL f1.9 Tur	365.50	218.00 175.00
Bolox H16 Leader f1.9 Tur	269.50	149.00 120.00
Bolox H16 De Luxe f1.9	406.00	295.00 225.00
Cine Kodak Mag f1.9		54.95 45.00
Kodak Special II f1.4	1175.00	789.00 500.00
Elget Stereo Outfit	249.50	74.50 50.00
Keystone A-9 f2.5	99.50	57.50 40.00
Keystone A15 f1.9 Tur	199.50	127.50 95.00
Keystone f1.9 Mag Tur	175.00	104.50 80.00
Revere 26 f1.9 Mag Tur	212.00	105.00 70.00
Zoomar-16 f2.8	400.00	395.00 300.00

## ELECTRONIC FLASH

	New	Used Trade-In
De Jur Port	99.95	27.50 20.00
Dormitzer 2008 Port	275.00	149.50 125.00
Dormitzer 287	140.00	79.00 50.00
Heiland VI Port	141.40	87.50 60.00
Heiland III Port-AC	197.50	97.50 50.00
Heiland V	119.50	49.00 45.00
Limelite 40 Port	99.50	64.00 45.00
Mighty Lite Port-AC	84.95	69.50 35.00
Strobe III flash, Port	159.95	109.50 70.00
Sunlite III Port-AC	139.50	87.50 55.00
Sunlite II Pocket Pac	89.50	57.50 35.00
Sunlite flash saver AC	39.95	24.50 15.00

g. coated \*...flash synchronized

## KODACHROME

35mm 20 Exp. **Factory Packed**  
3 Rolls 5.55—6 Rolls 10.50  
10 ROLLS 14.95

## EKTACHROME

35mm—20 Exp. **Factory Packed**  
1 Roll \$2.85 \* 3 for \$7.50  
Price Includes Develop & Mount

35mm Ektachrome Bulk Film 1956 Dated  
28 Ft. Price Incl. Dev. & Mtg. **\$13.25**  
No. Dev. 28 Ft. \$11.50—100 Ft. **\$38.00**

28 ft. 35mm ANSCOCHROME  
Incl. Film Loader & Cartridge Mounting  
—Developing & Mounting for 8 rolls **\$14.95**

## KODAK'S MIRACLE TRI-X

35mm 20 Exp. 6 Rolls \$1.99—10 for \$3  
36 Exp. 4 Rolls \$1.99—7 for \$3.15  
50 feet \$2.45—100 feet \$3.95

## 35mm GUARANTEED RELOADS

These Cartridges are Laboratory packed and Quality Controlled by MINIFILM in its own Air Conditioned Darkrooms. Twenty and 36 Exposure Cartridges are manufactured daily from 100 ft. rolls received fresh from Eastman Kodak and Ansco. Careful supervision and tremendous sales turn-over insures your getting reloads which are equal in quality and freshness to cartridges packed at the factory. THE ONLY THING DIFFERENT IS THE PRICE... Daylight or Indoor. PRICES INCLUDE DELUXE DEVELOPING AND CUSTOM MOUNTING.

## ANSCOCHROME | ANSCO COLOR | EKTACHROME

20 Exp.	36 Exp.	20 Exp.	28 Ft.	20 Exp.	36 Exp.
1 Roll 2.50	1 Roll 3.75	3 for 4.95	1 Can 11.95	1 Roll 2.50	1 Roll 3.75
3 for .645	2 for .695	6 for 9.59	2 Cans 23.39	3 for .695	2 for .735
5 for 10.50	3 for 9.99	10 for 15.49	3 Cans 33.95	5 for 10.95	3 for 10.50

ALL FILM 1 YR. EXPIRATION.

20 Exp.	36 Exp.	20 Exp.	28 Ft.	20 Exp.	36 Exp.
1 Roll 2.50	1 Roll 3.75	3 for 4.95	1 Can 11.95	1 Roll 2.50	1 Roll 3.75
3 for .645	2 for .695	6 for 9.59	2 Cans 23.39	3 for .695	2 for .735
5 for 10.50	3 for 9.99	10 for 15.49	3 Cans 33.95	5 for 10.95	3 for 10.50

Prices include Developing & Mounting

3 ROLLS 9.75

3 ROLLS 9.75

## MINIFILM CAMERA CORP.

1190 AVENUE OF THE AMERICAS • NEW YORK 36, N. Y.

Dept. MP4 (bet 46th & 47th Sts.) Judson 2-1416

Please rush me the following equipment.

Enclosed is balance due

Ship. Equip. C.O.D. (100% down required)

Name

Address

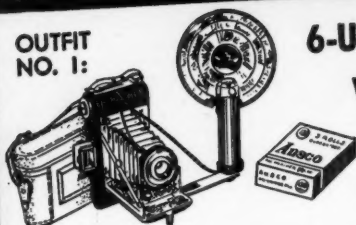
City

Please send FREE PAYMENT & Information.



# SAVE Dollars at *Dowling's* FIFTH AVENUE

## OUTFIT NO. 1:



### 6-Unit Camera Outfit with **Ansco** Viking Readyset

Agfa Isomar lens. Instant shutter and lens setting for trouble-free shooting! 8 large black and white or color pictures on 120 film.

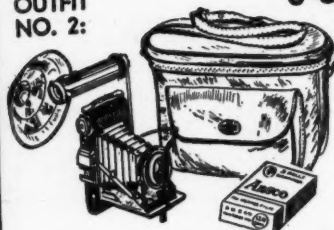
Complete with ANSCO eveready case, flash unit, and 3 rolls of ANSCO All-Weather film.

From D. F. A.  
only . . .

**\$16<sup>95</sup>**

Regularly \$32.84  
Save \$15.89!

## OUTFIT NO. 2:



### 6-Unit Camera Outfit with **Ansco** Viking f/4.5

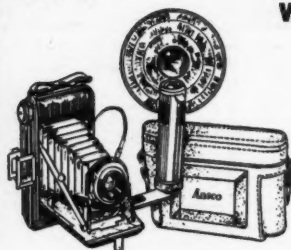
Agfa Agnar f/4.5 zone-focusing lens. Self-timer shutter; speeds to 1/200th sec. Body shutter release for smooth shooting. Optical finder and accessory shoe. 8 large pictures to a roll. Complete with roomy gadget bag, flash unit and 3 rolls of ANSCO All-Weather film.

From D. F. A.  
only . . .

**\$29<sup>50</sup>**

Regularly \$60.39  
Save \$30.89!

## OUTFIT NO. 3:



### 6-Unit Camera Outfit with **Ansco** Commander

Agfa Agnar f/6.3 zone-focusing lens. Vario synchronized shutter with speeds to 1/200th sec. 8 large pictures to a roll. Complete with ANSCO genuine leather case, flash unit and 3 rolls of ANSCO All-Weather film.

From D. F. A.  
only . . .

**\$21<sup>95</sup>**

Regularly \$45.64  
Save \$23.69!

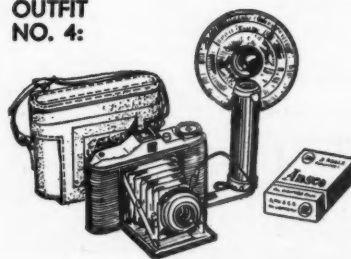
Here's DOWLING'S Fifth Avenue quality at never-before LOW, LOW prices! Because D. F. A. is the leader in the new, fine camera field—we don't dabble in off-beat "buys." This special, first-ever sale comes instead from our unique purchasing power with top camera manufacturers. And the unprecedented savings are passed along to YOU! Just look at these BRAND NEW, FACTORY PACKED, complete camera outfits: All are the latest, current 1956 models!

ANSCO folding cameras are ultra-modern and streamlined. They GET MORE PICTURES . . . because they are compact enough to go ANYWHERE. Touch a button and your ANSCO camera snaps to attention—ready for instant action! Yet every ANSCO camera shown here uses popular 120 roll film for large-size album prints. All are products of world-famous Agfa Camera Werk, Munich, Germany. Eveready cases and film are by ANSCO, U.S.A. Luxurious gadget bags and flash units are exclusive D.F.A. (not Ansco) products. Every unit is top-notch. All function together as a smooth team, giving you perfect pictures every time!

You'll receive a COMPLETE 6-unit outfit, exactly as illustrated. Each outfit is covered by DOWLING'S Fifth Avenue distinctive LIFETIME GUARANTEE and 30 DAY FREE TRIAL privilege.

Check over these exciting outfits NOW. Treat yourself. Treat your family and friends. These DO make perfect gifts. NOT sold through local dealers. Available ONLY from D. F. A. Don't delay. Make sure YOU capture this once-in-a-lifetime opportunity! Mail your order DIRECTLY to DOWLING'S Fifth Avenue TODAY!

## OUTFIT NO. 4:



### 6-Unit Camera Outfit with **Ansco** Speedex

Agfa Agnar f/4.5 zone-focusing lens. Flash synchronized Vario shutter, with speeds to 1/200th sec. 12 album-size pictures on 120 film. Optical viewfinder and accessory shoe. Complete with ANSCO top-grain case, flash unit and 3 rolls of ANSCO All-Weather film.

From D. F. A.  
only . . .

**\$29<sup>50</sup>**

Regularly \$45.39  
Save \$15.89!

*Dowling's* 175 Fifth Avenue, New York 10, N. Y.

# FIRST-EVER *AnSCO* CAMERA SALE!

OUTFIT  
NO. 5:

## 6-Unit Camera Outfit with *AnSCO* Speedex f/4.5 Special



Agfa Apotar f/4.5 zone-focusing lens. Prontor SV shutter, with 8 speeds from 1 full sec. to 1/300th sec. Built-in self timer. Full synch' for all flash and electronic units. Double exposure prevention lock. Body shutter release; optical viewfinder; accessory shoe—plus a host of other valuable features! Complete with ANSCO eveready case, flash unit and 3 rolls of ANSCO All-Weather film.

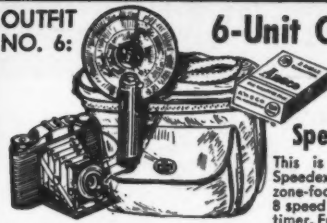
From  
D. F. A.  
only . . .

**\$34<sup>95</sup>**

Regularly \$63.39  
Save \$28.41

OUTFIT  
NO. 6:

## 6-Unit Camera Outfit with *AnSCO* Speedex Special "R"



This is "tops" in the famous Speedex line! Agfa Apotar f/4.5 zone-focusing lens. Prontor SVS 8 speed shutter, with built-in self-timer. Fully synchronized for every type of flash. Double exposure prevention mechanism. PLUS . . . independent built-in rangefinder combined with viewfinder! Removes all guess work and insures needle-sharp focusing everytime! The Special "R" delivers 12 album size prints on 120 film. Complete with handsome gadget bag, flash unit and 3 rolls of ANSCO All-Weather film.

From  
D. F. A.  
only . . .

**\$39<sup>50</sup>**

Regularly \$70.89  
Save \$31.39

OUTFIT  
NO. 7:



## 12-Unit "Pop and Junior" Outfit with 2 *AnSCO* Cameras



Now you can treat yourself and treat Junior too! Imagine: You'll receive the complete ANSCO Viking Readyset Outfit No. 1 AND the superb, complete ANSCO Speedex Special "R" Outfit No. 6! A total of 12 units: 2 fine cameras; 2 flash units; Viking case; Speedex Special "R" gadget bag; and 6 rolls of ANSCO All-Weather film! Yours will really be a "photographic" family! (BOTH outfits complete!).

From D. F. A.  
only . . .

**\$49<sup>95</sup>**

Regularly \$103.73  
Save \$53.78!



YOUR Christmas will be Merry, too, with ANSCO Camera Outfits under your tree!

ALL outfits shown are available ONLY from DOWLING'S Fifth Avenue. Mail your order TODAY directly to our New York headquarters. Postage and insurance FREE the world-over — including A. P. O. and F. P. O. addresses!

## RUSH ORDER FORM

Please check the complete ANSCO outfits you want. It's first come—first served on this scoop of the year!

- ☐ 1. ANSCO Viking Readyset 6-Unit Camera Outfit ..... \$16.95
- ☐ 2. ANSCO Viking f/4.5 6-Unit Camera Outfit 29.50
- ☐ 3. ANSCO Commander 6-Unit Camera Outfit 21.95
- ☐ 4. ANSCO Speedex 6-Unit Camera Outfit .... 29.50
- ☐ 5. ANSCO Speedex f/4.5 Special 6-Unit Camera Outfit ..... 34.95
- ☐ 6. ANSCO Speedex Special "R" 6-Unit Camera Outfit ..... 39.50
- ☐ 7. ANSCO "Pop and Junior" Special Two-Camera (12-Unit Outfit) ..... 49.95

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M-156

Enclosed is \$..... for the special ANSCO outfits checked on the accompanying RUSH ORDER FORM.

- ☐ Please address the shipment as shown below \*
- ☐ I want several outfits sent to various addresses. A note with complete shipping instructions is attached.
- ☐ Please gift-wrap. No charge for this service!
- ☐ Enclose a gift card with my name as donor: .....

\* Ship to (Name):.....

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MORE of D. F. A.'s 6 Page Guide to the best in Photographic Equipment!

# Dowling's

FIFTH AVENUE

# FREE

## 1956 AMPRO

### HI-FI TWO-SPEED tape recorder

Only the great new  
Ampro Model 757  
Hi-Fi Two-Speed  
presents all of these  
outstanding  
features:



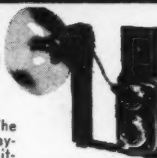
- Two speeds: 7 1/2 i.p.s. and 3 3/4 i.p.s.
- Electro-magnetic piano-key controls for Record, Play, Fast Forward, Fast Rewind and Stop
- Automatic Selection Locator (3-digit counter)
- Electronic Tuning Eye Recording Level Indicator
- Large 6"x9" Alnico-5 P.M. Speaker
- Beautifully styled in the modern manner

Ampro Model 757 Hi-Fi Two Speed Recorder  
\$239.95 Cash or \$23.95 Down

Ampro Model 757T Hi-Fi Two Speed Recorder/  
Radio Combination .... 274.45 Cash or 27.45 Down  
Write for FREE brochure on Ampro Recorders and  
Accessories. Or place your order today directly  
with DOWLING'S Fifth Avenue!

## Shoot flash the modern way: The MIGHTY LIGHT way!

Forget—forever—costly, clumsy flash bulbs!



Both 1956 MIGHTY LIGHT models are ultra-compact, inexpensive Speedlights . . . packing a "mighty" punch! Flash tube is rated for 100,000 flashes of 1/1000th sec. duration. The Battery Pack is about the size of 2 packs of playing cards (put end to end) and weighs just a little over a pound. It swings from your shoulder, or fits the base of your camera, with an accessory Battery Pack Holder. (\$4.95.) MIGHTY LIGHT STANDARD units have a Flash Head only 7" high, no thicker than a broom stick. Guide number is 160 for medium speed black and white film; 30 for Kodachrome. Batteries rated 2,000 flashes. MIGHTY LIGHT DELUXE units have a Flash Head just 4" longer than the standard units; and the overall weight is just 4 ozs. more; batteries are rated for 1,000 flashes. Light intensity with MIGHTY LIGHT DELUXE is, of course, substantially greater: One full f/ stop. Guide number for medium speed black and white film is 220; for Kodachrome — 45.

MIGHTY LIGHT Standard AC Unit ..... \$44.95 Cash or \$4.49 Down  
MIGHTY LIGHT Standard BATTERY unit with  
batteries ..... 64.95 Cash or 6.49 Down

MIGHTY LIGHT Standard COMBINATION  
unit (AC, Battery Pack, Rejuvenator) ..... 79.95 Cash or 7.99 Down  
MIGHTY LIGHT DELUXE AC Unit ..... 59.95 Cash or 5.99 Down

MIGHTY LIGHT DELUXE BATTERY unit with  
batteries ..... 79.95 Cash or 7.99 Down  
MIGHTY LIGHT DELUXE COMBINATION unit  
(AC, Battery Pack, Rejuvenator) ..... 94.95 Cash or 9.49 Down

Famous MIGHTY LIGHT Close-up Ring replaces the regular flash tube. It's a patented ring light fitting around the lens of any camera. The "cold light" gives clear, sharp, shadowless close-up pictures. Physicians and dentists can use the Close-up Ring within inches of a patient's eyes without creating discomfort. The accessory Close-up Ring (used of course with your basic MIGHTY LIGHT) is priced at only \$39.95 Cash or \$3.99 Down. Inquire also about MIGHTY LIGHT Slave Units!

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## AURICON Cine-Voice

YOU can produce 16mm talking pictures the Hollywood way! While "shooting" the Cine-Voice camera simultaneously photographs a sound track along one film edge. The film cost, black and white or Kodachrome, is identical to silent types. Magnetic striping is not required, saving you both time and expense. Best of all the processed film plays perfectly lip-synchronized on any 16mm sound projector! Compact and easy to operate — either from house current or portable power pack — your Cine-Voice outfit is furnished complete as illustrated. Standard "C" mount lenses only are optional.



Whether for home enjoyment or professional use, the Cine-Voice opens a new world of sound pictures . . . write for free Auricon brochure or order from DOWLING'S Fifth Avenue today!

Cine-Voice, Single Lens Model,  
\$695. Cash or \$69.50 Down;  
Cine-Voice, 3 Lens Turret Model,  
\$784.50 Cash or \$78.45 Down;

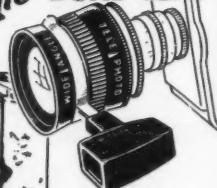
Auricon Super-1200, 1200" capacity,  
\$4652.15 Cash or \$465.21 Down.

Just out! All-new Auricon-Pro, 600" capacity, model \$1145. Cash or \$114.50 Down.

### Schools, Churches and Industrial Users . . .

Please write Industrial  
Division, DOWLING'S  
Fifth Avenue for quotations and assistance  
with your individual  
problems . . . in sound  
movie-making or any  
phase of photography!

## 1956 EdnaLite DUAL LENS



1. Telephoto
2. Normal
3. Wide Angle

You'll actually get three-lens-in-one versatility for less than you might expect to pay for one extra lens! Everyone's talking about NEW EdnaLite DUAL LENS. It gives you all the advantages of telephoto and wide angle shooting. Your single lens movie camera takes on the scope of an expensive turret outfit . . . and for only \$24.95!

DUAL LENS fits all 8mm and most 16mm standard cameras. Mounted on any standard lens for 8mm cameras, DUAL LENS gives you approximately a 20mm focal length telephoto lens and an 8mm focal length wide angle lens. On most 16mm movie cameras, a standard 35mm lens "grows" to approximately a 38mm telephoto—or "widens" to a 16mm wide angle lens.

Each EdnaLite DUAL LENS comes with adapter ring, handsome leather case, and a twin-field optical finder for accurate framing. In short,

complete and ready to use . . . **\$24.95** (Yes the full price!)  
and all for only

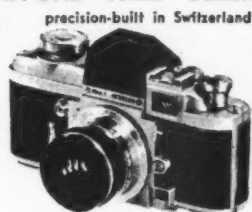
When ordering please specify your camera and lens make and model.  
FOR COLORFUL FALL AND CHRISTMAS MOVIE MAKING . . .  
ORDER YOUR DUAL LENS TODAY DIRECTLY FROM D. F. A.!



# LIFETIME GUARANTEE

## ALPA the ALL-IN-ONE 35mm Camera

- Optional Focusing: Single-lens reflex groundglass or individual, single-window, coupled rangefinder AND multifocal, "sports-type" viewfinder.
- Unsurpassed Optics: Every one of the coated, high-resolving power ALPA lenses (wide angle through 3750mm!) is individually tested, carries an unconditional guarantee. Choice of click stops or FULLY automatic diaphragm with 50mm lenses.
- Are you a perfectionist? Here's your answer: The superlative Kern Switar 50mm coated f/1.8 APOCHROMAT, the only lens for 35mm cameras correcting all 3 primary colors, including red. Gives critical definition even at full aperture, f/1.8 (200 lines per mm.).



- Unique Eveready Case: Holds ALPA with wide angle, 50, 75 or 90mm lens; plus sunshade, filters and exposure meter.

### Your Choice of Lens Determines Price of Camera

	ALPA 5 (Prism Reflex)	10% Down	ALPA 7 (Prism Reflex & Range- finder)	10% Down
Schneider Xenon 50mm coated f/1.9 with FULLY automatic diaphragm.....	\$389.00	\$38.90	\$429.00	\$42.90
Kern Switar 50mm coated f/1.8 APOCHROMAT with FULLY automatic diaphragm.....	419.00	41.90	459.00	45.90
Macro-Kilar E 40mm coated f/3.5 (4" to infinity).....	314.00	31.40	354.00	35.40
Macro-Kilar D 40mm coated f/3.5 (2" to infinity).....	339.00	33.90	379.00	37.90

### Selected ALPA Wide Angle and Telephoto Lenses

Angenieux Retrofocus 28mm coated f/3.5 lens.....	\$139.00
Old Delft Alfinar 38mm coated f/3.5 lens.....	89.00
Schneider Xenar 80mm coated f/2.0 lens.....	169.00
Schneider Tele-Xenar 90mm coated f/3.5 lens.....	119.00
Old Delft Alquilar 135mm coated f/3.2 lens.....	129.00
Zoomar Reflektor 3750mm coated f/25.0 lens.....	3500.00

## BAUER 8mm Cameras

BAUER has long been the accepted standard of perfection in Europe. Now these superlative cameras, made in Stuttgart (Western Germany), are available for your movie making pleasure! You'll be delighted with the host of new fully AUTOMATIC features: to give you perfect ease of operation and perfect pictures every time!

### BAUER "88"

- Visible film transport indicator
- Single frame device for special effects
- Audible footage indicator
- Viewfinder equipped for normal and telephoto lenses
- Built-in parallax compensation
- Easy drop-in sprocketless loading
- Attractive, modern, streamlined finish—as modern as tomorrow
- Equipped with fast Elgeet coated f/1.9 lens

only \$69.95 Cash or **\$6.95 Down!**

### BAUER "88C"

- All the features of the superb "88" . . . PLUS . . .
- 4 film speeds (8, 16, 24, 48 frames per sec.) for fast and slow motion effects

only \$84.95 Cash or **\$8.45 Down!**

### BAUER "88B"

- In addition to the standard features of the "88" and "88C":
- BUILT-IN, AUTOMATIC, PHOTO-ELECTRIC EXPOSURE METER . . . just set the meter for film speed and frames per second; and then maintain perfect exposure regardless of change of scene or light conditions!
- Equipped with needle-sharp Schneider Xenoplan coated f/1.9 lens

- Here's the ultimate in movie-making ease and . . .

only \$139.95  
Cash or **\$13.95 Down!**



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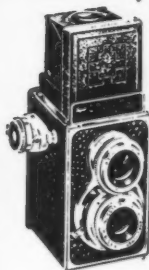
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## 1956 Ricoh Cameras

For both Square-Shooters and Thrifty Thirty-Fivers, the new 1956 RICOH Cameras are outstanding. See how MUCH you get for how LITTLE you pay! Incorporates many features of the most expensive 'Flexes!'

### Super Ricohflex

- Fast Ricoh 80mm f/3.5 anastigmat lens
- Full flash synch' shutter, with speeds to 1/200th sec.
- Full size ground glass focusing
- Wide angle magnifier
- Eye-level sports finder
- Equipped for roll film giving 2 1/4 x 2 1/4 prints, but also convertible to 35mm film
- Convertible to automatic film stop



Only \$29.95 Cash or **\$2.99 Down!**

Eveready leather case \$9.95; 35mm color film back \$9.95; Auto-stop \$4.95.

### Ricoh 35 Camera Outfit

- BIG image combined viewfinder-rangefinder
- Trigger-coupled film and shutter setting
- Fast Ricoh 45mm f/3.5 anastigmat lens
- Full flash synch' shutter, with speeds to 1/200th sec.
- Handsome leather and chrome trim

Complete with flash unit and genuine leather eveready case . . . only \$59.95  
Cash or **\$5.99 Down**



## 1956 Mohawk midgetape

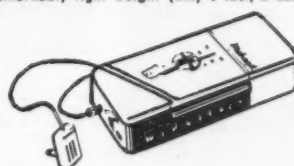
Record anytime, anywhere with the first truly portable, long-life battery operated tape recorder! Uses standard, readily available magnetic tape. Its compact size (only 1 1/4" X 3 3/4" X 8 1/2"), its remarkably light weight (only 3 lbs., 2 ozs.),

and its big-job capacity put it far ahead of any other portable recorder in performance and versatility!

There's no clutter, fuss or trailing wires with the MIDGETAPE. It is ready for action anytime . . . anywhere; whether musical concert; business conference; or to take professional dictation. The low-geared, smooth 1 1/4" per sec. tape travel insures ONE FULL HOUR'S run. Compact cartridge-loading, 1/4" wide, twin-track tape can be used repeatedly, after automatic erasure. MOHAWK tape cartridges are smaller than a pack of cigarettes, making them easy to handle and mail anywhere.

Before your next trip abroad, brush-up on your foreign languages! Take the MIDGETAPE with you, too, for authentic on-the-spot recordings. It's lighter and more compact than many small movie cameras!

Complete with one full hour recording cartridge, crystal microphone, earphone and two extended-life batteries . . . \$24.95 Cash or



**\$24.95 Down**

### Doctor, Lawyer or Indian Chief?

. . . even if you're not, the MOHAWK is indispensable for recording your pow-wows, public or private, especially with these custom accessories: (available on D. F. A.'s usual easy terms)

Transcribing control . . . with instant stop/start foot pedal .....	\$39.50
Fitted briefcase . . . top-grain cowhide, all secrets inside! .....	39.50
Concealed hi-fi lapel mike . . . catches each whisper! .....	24.50
Telephone control . . . records two-way talks on any 'phone .....	10.00

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## 1956 Model 700 Tape-o-Matic Recorder: The Voice of Music

NEW! And this is IT... for the recording perfectionist! VM Corporation—the world's largest manufacturer of phonographs and record changers—and D. F. A. now bring you a recorder with more professional features than any in its price range.

Here's but a short list of some of the Voice of Music's "ear openers":

- ✓ Monitor Switch... hear actual recordings while made "live" from radio or magnetic cartridge pickup
- ✓ Woofer-tweeter speaker system
- ✓ High fidelity... from 40 to 15,000 cycles
- ✓ Dual input, dual output jacks
- ✓ Use as phono amplifier or P. A. system



VM Tape-o-Matic  
only \$179.95 Cash or **\$17.<sup>99</sup> Down!**

For the inside story on the feature-packed VM Tape-o-Matic Recorder write to DOWLING'S Fifth Avenue for FREE brochure today! Or—if you have a special recording or hi-fi problem—please feel free to write for personal advice to our audio consultant, Ralph Thomas.



## MIRACLE IN SUB-MINIATURE

Now, like never before, you hold fine photography in the palm of your hand with the incredible GaMi 16. Take it anywhere, anytime for automatically perfect pictures of every kind... and fully detailed enlargements.

## NEW GaMi 16 Automatic Exposure-Meter Picture Control

Only camera combining exposure meter, viewfinder, rangefinder, parallax corrector in adjusting eyepiece viewer ★ Focusing from 20" to infinity ★ 6-element f/1.9 coated Galileo lens ★ Click stop to f/11 ★ Speeds from 1/2 to 1/1000th ★ 3-exposure rapid sequence shooting ★ Front cover winding ★ Built-in yellow filter ★ Negative size of two frames on standard 16mm film ★ Daylight loading of 30 exposure black and white or color cassettes ★ Full flash synchronization ★ All metal construction ★ Satin aluminum finish ★ Complete line of accessories ★ A precision masterpiece manufactured by Galileo, Italy

★ Including carrying case **\$34. Down**  
\$340. Cash or

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### fully Automatic

- Helical Focusing Lever, actuated by index finger of hand supporting camera, sweeps focus from 3 ft. to infinity in a single stroke!
- Automatic Film Transport advances film, counts the exposure, and sets the shutter in a single operation
- Rokkor 75mm Coated f/3.5 Lens—a superb 4 element, highly color corrected objective
- Optiper MXS Precision Shutter, synchronized at all speeds from 1 second to 1/400th and bulb, with built-in self timer and safety-locking body shutter release

An editorial in the August 1955 issue of *Modern Photography* put it: "... having all these features incorporated into a camera selling for \$99.50 is novel—maybe it's unique." Indeed it is! The Minolta Autocord is in a class by itself all right...

\$99.50 Cash or **\$9.95 Down**



- Fast single stroked-lever automatic film transport and shutter set
- Combined coupled rangefinder-viewfinder
- Precision 4-element Rokkor f/3.5 lens
- Depth-of-field scale
- Click-stop diaphragm
- Rapid rewind
- Konan behind-the-lens shutter, fully MX synch', from 1/2 sec. to 1/300th
- Removable back for easy loading

And priced at only **\$4.95 Down**  
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Remember! For millionaires or the millions—D. F. A.'s Easy Payment Plan is quick and confidential. Don't wait! Enjoy your camera while you pay for it. You can buy the best today on D. F. A.'s famous Easy Terms!

USE COUPON ON NEXT PAGE TO REQUEST YOUR COPY OF OUR COMPLETE NEW 1956 CATALOG... IT'S FREE! MEANWHILE BUY ANY CURRENTLY ADVERTISED PHOTOGRAPHIC PRODUCT FROM D. F. A. JUST SEND IN YOUR ORDER TODAY!

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## The incomparable new 1956 Leica M-3



Leica M-3 w/ Elmar coated f/3.5 lens \$348. Cash or \$34.80 Down  
Leica M-3 w/ Summicron coated f/2.0 lens 447. Cash or 44.70 Down  
Leica M-3 w/ Summarit coated f/1.5 lens 468. Cash or 46.80 Down  
Leica M-3 Body without lens 288. Cash or 28.80 Down

### LEICA M-3 ACCESSORIES

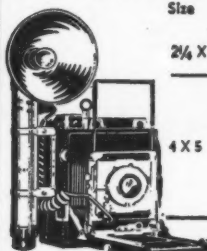
Summaron-M coated 35mm f/3.5 lens \$99.00 Cash or \$ 9.90 Down  
Elmar-M coated 90mm f/4.0 lens (standard mt.) 93.00 Cash or 9.30 Down  
Elmar-M coated 90mm f/4.0 lens (collapsible) 150.00 Cash or 15.00 Down  
Hektor-M coated 135mm f/4.5 lens 141.00 Cash or 14.00 Down  
Leica Meter-M 30.00 Cash or 3.00 Down  
Adapter, standard Leica lenses to M-3 10.50 Cash or 1.05 Down

### OTHER SUPERB NEW LEICA PRODUCTS

Stemar (Leica Stereo), complete \$297.00 Cash or \$29.70 Down  
Valoy II Enlarger 76.00 Cash or 9.60 Down  
Leica IIf with Elmar coated f/3.5 lens \$177.00 Cash or \$17.70 Down  
Leica IIf with Summaron coated f/3.5 lens 216.00 Cash or 21.60 Down  
Leica IIf with Elmar coated f/3.5 lens 237.00 Cash or 23.70 Down  
Leica IIf with Summaron coated f/3.5 lens 276.00 Cash or 27.60 Down  
Leica IIf with Summicron coated f/2.0 lens 336.00 Cash or 33.60 Down  
Leica IIf with Summarit coated f/1.5 lens 357.00 Cash or 35.70 Down

## 1956 Pacemaker GRAPHIC OUTFITS

All brand new, latest models, with factory guarantee! Includes • Graflok back • Ektalite screen • new Graphic coupled rangefinder with Rangefinder and automatic parallax viewfinder • new full image wire finder • Graflite 3 cell flash gun • deluxe case • film pack adapter • roll film holder • 6 cut film holders • adapter ring • sunshade • 4 filters. Prices below include all this extra equipment! Easy payments available!



Size	Coated Lens in Shutter	Speed	Graphic	Graphic
2 1/4 X 3 1/4	101mm Ektar f/4.5 (1/800 sec.)	\$338.	\$300.	
	105mm Tessar f/3.5	355.	304.	
	106mm Ektar f/3.7	343.	294.	
4 X 5	135mm Schneider Xenar f/4.7	337.	291.	
	135mm Optar f/4.7	354.	305.	
	127mm Ektar f/4.7	354.	305.	
	135mm Tessar f/4.5	370.	326.	
	150mm Schneider Xenar f/4.5	381.	334.	
	150mm Tessar f/4.5	381.	334.	
	152mm Ektar f/4.5	371.	327.	
	135mm Schneider Xenar f/3.8	388.	344.	
	150mm Tessar f/3.5	448.	400.	
	150mm Schneider Xenar f/2.8	548.	524.	

New Graphic rangefinder is manufactured for 4 X 5 cameras only. 2 1/4 X 3 1/4 outfits are supplied with Kalart coupled rangefinder.

## New 1956 Revere 300

Automatic Projector Runs by itself! Model "553" (300 watt, automatic) \$49.50 Cash or \$4.95 Down; Model "555" (500 watt, automatic) \$79.50 Cash or \$7.95 Down; Model "885" (500 watt, fully automatic) \$119.50 Cash or \$11.95 Down.

## new 1956 Contaflex

Ground-glass eye-level focusing is combined with split image rangefinder. Tessar 45mm f/2.8 coated lens with fully automatic diaphragm! Contaflex I \$169. Cash or \$16.90 Down; Contaflex II (Built-in Meter) \$199. Cash or \$19.90 Down.

## 1956 CONTAX IIA and IIIA

New full synchro model! IIA with Sonnar coated f/2.0 lens \$345. Cash or \$34.50 Down; or with Sonnar coated f/1.5 lens \$374. Cash or \$37.40 Down. For Contax IIIA with built-in exposure meter add \$38. Cash or \$3.80 Down.

## 1956 GRAPHIC 35 Just Out!

Years ahead in modern design and performance! New coupled rangefinder with Push-Button focusing; full flash synch with Spectramatic settings; Graflor coated f/3.5 lens. Only \$77.50 Cash or \$7.75 Down. Complete with flash unit and case \$89.50 Cash or \$8.95 Down.

## ALL NEW 1956 RETINA IIIc

Built-in exposure meter and with normal Xenon coated f/2.0 lens in M-X shutter — \$190. Cash or \$19.00 Down. Options: Curtar 35mm coated f/5.6 wide angle lens \$42.50 Cash or \$4.25 Down; Longer 80mm coated f/4.0 telephoto lens \$82.50 Cash or \$8.25 Down. Retina IIC \$129.50 Cash or \$12.95 Down.

## Just Out! NEW 1956 Stereo Graphic

Easy A-B-C operation gives you sparkling 3-D pictures! Stereo Graphic Camera only \$46.50 Cash or \$4.65 Down. Complete outfit with camera, flash unit and leather case — all for \$79.50 Cash or \$7.95 Down!

## 1956 Linhof Super Technika Cameras

4 X 5 model with multi-focus rangefinder, universal back and 150mm Xenar coated f/4.5 lens \$419.70 Cash or \$41.97 Down. Linhof 2 1/4 X 3 1/4 outfit with multifocus rangefinder and 3 lenses complete \$564.15 Cash or \$56.41 Down.

## 1956 POLAROID Land Cameras

Highlander Camera only \$69.95 Cash or \$6.99 Down. Complete Highlander outfit: camera, flash, meter, case for outfit, and 3 rolls of film only \$97.50 Cash or \$9.75 Down! Speedliner \$89.75 Cash or \$8.97 Down; Pathfinder \$249.50 Cash or \$24.95 Down.

## 1956 HASSELBLAD Model "1000-F" —super-luxury

single lens reflex with crisp Ektar coated f/2.8 and speeds to 1/1000th sec. \$379.50 Cash or \$37.95 Down. NEW Super-wide Model with 38mm Zeiss Biogon coated f/4.5 lens \$469.50 Cash or \$46.95 Down.

## NEW Models 1956 Rolleiflex

Rolleiford V with Xenar f/3.5 lens \$134.55 Cash or \$13.45 Down. Rolleiflex with Xenar f/3.5 lens \$217.50 Cash or \$21.75 Down; or with Tessar f/3.5 lens \$232.50 Cash or \$23.25 Down. Just out — Rolleiflex 2.8D with Xenotar f/2.8 lens \$291.50 Cash or \$29.15 Down.

## new BOLEX H-16 Supreme

New model just released! Complete with 3 top Kern lenses: Switar 1" f/1.4, Switar 16mm f/1.8, Switar 50mm f/1.4 — plus compartment case — \$82.40 Cash or \$8.24 Down. Bolex H-16 Leader with Lyter 1" f/1.9 lens \$249.50 Cash or \$24.95 Down.

## New 1956 Automatic Pentax

With fully automatic diaphragm lens listed: Tessar f/2.8 \$259.50 Cash or \$25.95 Down; Westagon f/2.0 \$289.50 Cash or \$28.95 Down; Biolar f/2.0 \$345. Cash or \$34.50 Down; Xen-Cash or \$24.50 Down; Xen-Cash or \$351.70 Cash or \$35.17 Down. With Pentaprism R/F add \$47. Cash or \$4.70 Down.

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☐ I am shipping equipment for exact allowance.  
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Screw-In Filters



**FINEST GROUND AND POLISHED OPTICAL GLASS, lifetime Thermo-Bonded and mounted in a screw-in COLORIM\* which is threaded to the exact thread of popular lenses . . . rim colored to match the filter color. Remains on camera with case closed . . . LIFETIME GUARANTEED!**

**Fits most cameras & lenses including:**

STOCK No.	CAMERA or LENS	PRICE
SF-501	Kodak Stereo	\$3.95
SF-701	Hasselblad	\$8.95
SF-502	Argus C, C2, C3, 50mm f3.5	\$2.95
SF-503	Signet "35", 44mm f3.5	\$3.95
SF-505	Cine Ektor, 25mm f1.9	\$3.95
SF-510	Contaflex, Tessar f2.8	\$3.95
SF-522	Auto Rolleiflex f3.5	\$4.50
SF-537	Vitessa Ultram 50mm f2	\$4.25
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\*Pat. Pend.

# modern STEREO

by KENT OPPENHEIMER

**Don't try explaining your 3-D slides. Make stereo titles instead. They can be simple or complicated to suit your needs.**

By now you may have quite a few stereo slides and perhaps have acquired a multiple viewer or even a projector.

A few title slides among your scenic and action shots will make many of your showings more interesting. It's particularly desirable when using a multiple viewer. Why not take advantage of these winter months to catalogue and file the pictures taken during the summer and to make the title slides?

There are countless methods of making stereo titles. Let's begin with the possibilities of a vacation, or even a week-end trip.

When you have the chance, take a picture of any sign pertinent to your trip. It will help explain the location or action of the following slides. Road signs, historical markers, Chamber of Commerce signs (photo 1), service club displays, billboards, neon signs, street corner signs, highway markers and many others tell the story. Get a picture of yourself, your family, your friends in front of the hotel or motel where you are staying, at the golf club, the movies—any place that shows clearly by some sign where you have been. Lean against the old corral at the dude ranch, or lounge around the pool at the summer resort—always with that prominent sign in the background. Some of these markers or signs are quite elaborate and make good subjects in their own right.

Another method of making effective titles: write them on a smooth surface. At the beach, use an umbrella or beachball as a prop and write the



**2. Try outlining letters with driftwood, odd colored rocks, seashells.**

words in the sand. A wife, sister or daughter writing the title will certainly add to its value. Outline your letters with pieces of driftwood (photo 2), odd colored rocks and seashells for a pleasing contrast and a variety of effects. If you have no beach near, use a child's sandbox—with the child if possible.

In winter, an unmarked snow surface makes an excellent background for letters, made either by stepping them off in the snow, or using a ski pole or stick to write them. Snowballs are more work, but will look interesting. For snow titles, strong side light is essential. Skis, sleds, snowmen or such will liven up the slide. For other types of lettering, use pine cones, firewood, pieces of coal, any winter sport equipment.

Titles can be made with anything which will form letters and adds to the story—a piece of rope (when dude ranching), children's toys (when pictures of the kids are coming up) and many other objects. Back at home, use a blackboard and colored chalks, with perhaps a pretty "teacher" doing the writing and providing the stereo in an otherwise flat picture. The brick, flagstone or concrete floor of your patio or driveway—even the sidewalk or a path in the park will furnish good backgrounds for your titles.

One warning: do not try to get too much depth in your picture when the main subject is closer than about seven feet. Keep the props close to the lettering and avoid too much distance between the background and the immediate foreground. Otherwise you will get excessive distortion, especially in projection. However, any such possible distortion can be corrected when taking the picture if you own a slide bar. Measure the average distance

(Continued on page 26)



**1. Road signs, Chamber of Commerce markers, service displays shot during vacation will make title shots later.**



Atop stadium roof, Mason (Right) works his Exakta while other photographer uses a "Big Bertha" with 20 inch lens. Along with the operator of the Big camera a spotter is necessary to record the plays.

University of Conn.—University of Maine Game, taken with an Exakta from stadium press-box, 500th of a sec. at f:8. 185mm lens.

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\*This is directly from an article by Arthur J. Kiely, Jr., Sports Writer for the Hartford Courant.



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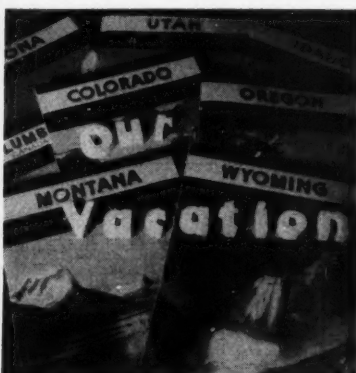
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## MODERN STEREO

(Continued from page 24)

from the subject to the camera lens and take 1/15 of this distance as the interocular. For instance, if the subject is 30 in. from the lens, the distance between the lenses (or interocular) should be 2 in.

There are several other methods of making title slides we haven't mentioned yet. Use the road maps collected on your vacation and arrange them in a pleasing composition as a background for your title letters (photo 3). These letters can be homemade or are available at any photo store. Take the rail, steamship or plane tickets as backgrounds and add some of the souvenirs collected on the trip for other backgrounds or props. Then take the road map, open it flat and use a little plastic automobile to indicate the loca-



**3. Roadmaps from your trip and a few movie titling letters can be used to make 3-D titles at home during winter.**

tion that you have visited and which you will show in the following slides. Be sure to pick a spot on the map that shows the name of the city, state or country clearly. Travel folders, together with these plastic letters, will make a good title. Use a distinctive scarf, hat or other object native to the place or country as a background or prop in these slides. Appropriate backdrops, preferably with plenty of texture, such as upholstery or drapery material, rugs, brick, grass, specially grained woods, articles of clothing, etc., will make the slide more interesting. For pictures of a hunting or camping trip, for instance, you could use a wool shirt or plaid mackinaw with a few shotgun shells, a duck call as additional props (photo 4, page 28); red corduroy with pine or holly trimmings for Christmas backgrounds, with a few tree decorations thrown in; a filmy scarf, champagne glasses and a paper hat for that New Year's party; and toys for baby's first pictures.

Use the children's alphabet blocks for your letters and vary the arrangements and colors. And if you want to be real ambitious, get some alphabet soup mix and pick out your title from

(Continued on page 28)

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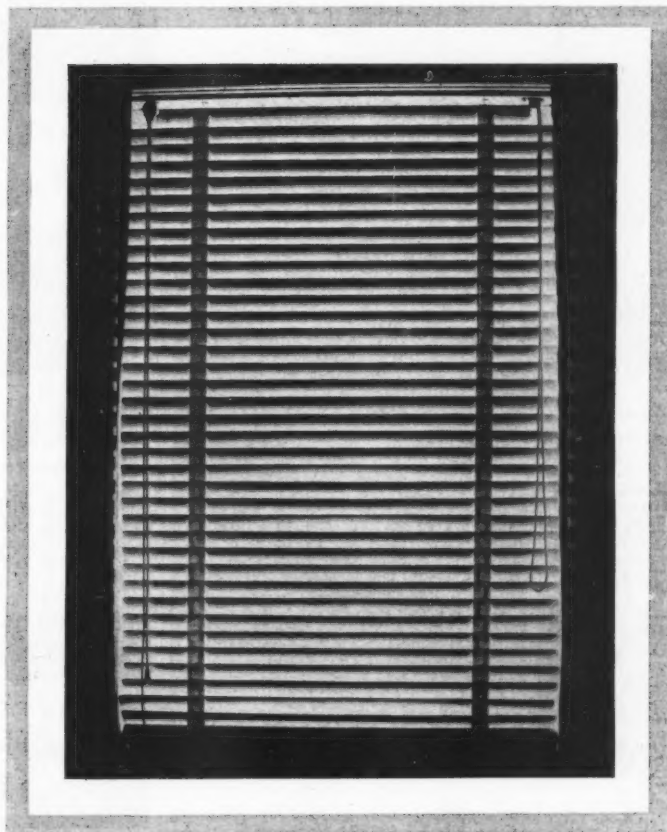
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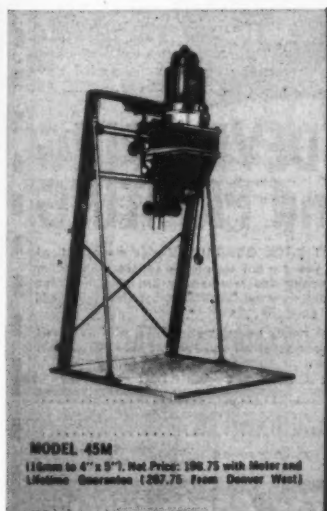
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## MODERN STEREO

(Continued from page 26)

that. This, however, needs a real close closeup to be effective.

For other titling methods—all on the table—use your own handwriting on various colored papers (a heavy crayon and big letters will show up much better than pen or pencil) or even typewritten titles. With these types of writing the stereo effect is lost, unless you use additional props pertinent to the title. The same goes



4. Off on a hunting trip? You can make the titles when you return, with some odd pieces of sporting equipment.

for newspaper headlines or lettering made from cut-out newsprint. However, a certain three-dimensional effect can be achieved by using the various embossing kits available at most stationery stores. With these kits you can make raised writing in many colors. Use glue and sparkling metal dust, sequins or small rhinestones—also easily obtainable at novelty stores. In fact, most any powdery substance can be used to write titles—sugar, salt, flour, coffee, bread crumbs, or tea. Toothpaste, shaving cream—anything squeezed out of a tube—can make letters.

For a very special effect make a slide with dark colored letters against a completely white background. This white background will be transparent and you can mount each frame of this lettering film over each corresponding frame of a scenic slide appropriate to the title. Be careful to hold the shadows on the letter slide to an absolute minimum, as it would look a little silly to have such shadows appear in mid-air on the background slide. When mounting the two films together, use a medium mask for combining the close-up letter slide with the normal mask scenic; a medium mask for the combination of closeup and medium mask background; and, naturally, a close-up mask when putting two close-ups together.—THE END

Guest columnist Kent Oppenheimer, besides being an engineer of stereo equipment, is an avid 3-D fan with several slide awards to his credit.

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ONLY AT BROADWAY CAMERA!

Brand New Latest Model H-16 Deluxe W/Octameter, Eye Level Focus... ONLY 124.50 plus your H16 Leader. (Body for Body) \*Subject to our inspection

BROADWAY has a limited quantity of BRAND NEW BOLEX 88's W/ Pan-Cinor f2.8 Zoom Lenses

Reg. OUR PRICE  
304.50 234.50

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H8 Leader w/Pan Cinor	Reg. 429.50 OURS 357.00
H8 Deluxe w/Pan Cinor	Reg. 622.75 OURS 467.50

\* Pan Cinor Lens .....Reg. 219.50

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\* Fits All 8mm Movie Cameras



BRAND NEW TRIPOD OFFERS!

Special Purchase enables us to bring you these "out of this world" offers!

STAR D COMET

W/swing over tilt.....reg. 22.50  
NOW 15.95. Star D Conquest  
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Carrying Case for above . . 4.50



A MOST FABULOUS OFFER! BRAND NEW SVE SKYLINE

2x2 Slide Projector!

It's Automatic! Complete with Air-quip slide changer, duplex carrying case and screen.

• 300 Watt Blower  
• 3" Lens  
Reg. 99.95

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ALL LATEST MODELS—THIS IS NOT A CLOSE-OUT!

Skyline 500W Deluxe  
• 500W Lamp  
• f2.5 Lens  
Reg. \$106.47

**SPECIAL 59.50**



### RETINA IIIC at a price!

- Xenon f2 Lens
- Rangefinder
- Exp. Meter
- MX

**SPECIAL USED 135.00**  
**WITH TELEPHOTO LENS**

### BROADWAY SAVES YOU \$5 ON PLASTIC RECORDING TAPE!

- 5" Reel (400') reg. 3.50  
SPECIAL 1.50 ea. 3 for 3.75
- 7" Reel (1200') reg. 5.50  
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to everyone with  
**MARSHALL'S**  
PHOTO-OIL COLORS



#### FOR DAD

Painting is the relaxing hobby of presidents and prime ministers—why not for Dad? Even if he can't draw, he can paint, with Marshall's Photo-Oil Colors.



#### FOR MOM

Remember Mom with a hobby that can make her extra money for the extras that all moms like to buy with their very own cash.



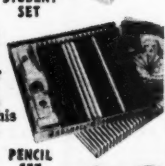
#### FOR SIS

Give her a set of Photo-Oil Colors. It will boost her popularity score. She can be the artist of her crowd, coloring photos of herself, her family and her friends.



#### FOR JUNIOR

Who likes the Photo-Oil Color Pencils to color snaps of his pals ... pictures of his favorite singers, cowboys, and pets.



#### APPROVED BY SANTA

who likes the moderately-priced gift that pleases young and old, suits the beginner yet is welcomed by the professional colorist. Santa likes the gift that pleases even the hard to please... or the "hard to buy for." He likes the gift that gives pleasure many days after the holidays are a memory. And colorful holiday memories can be kept alive... with Marshall's Photo-Oil Colors and Marshall's Photo-Oil Color Pencils.



### MARSHALL'S

PHOTO-OIL COLORS

the colors the professionals use

- ☐ Send me your FREE booklet "Make Life More Colorful with MARSHALL'S PHOTO-OIL COLORS" **FREE**
- ☐ MARSHALL'S PHOTO-OIL COLORING GUIDE Special section on Heavy Oils. \$ .25
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- ☐ THE STUDENT'S SET complete. \$2.95
- ☐ THE PHOTO-OIL COLOR PENCIL SET complete. \$4.75
- ☐ Our most popular set, THE ACADEMY complete. \$5.40
- ☐ THE MASTER SET complete. \$13.95

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Name (Please print plainly)

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Photo Departments Everywhere or Mail Directly to JOHN G. MARSHALL Mfg. Co., Inc. 167 N. Ninth St., Brooklyn 11, New York MP-1

# the LAST WORD

## What you thought

Sirs:

I want to compliment you on your September issue, devoted to the 35mm camera. I have one, which I use occasionally, but actually the whole process, and all the ads I have seen on this camera, have been Greek to me. Your September issue gave me a very clear understanding of the whole subject. New York, N. Y. Philip Chary

Sirs:

I would like to take this opportunity to tell you that I was delighted to see your column, *Books in Use*, appear in MODERN PHOTOGRAPHY. The column has been most informative, as well as interesting, and I trust it will remain a regular feature of MODERN. Wolf Lake, Ill. Charles M. Belveal

## A source of ideas

Sirs:

Although I consider myself a fair amateur photographer, my lack of original ideas always frustrates me. But your "I Tried It Myself" gives me some good pointers and ideas on camera technique.

This picture is the closest I've ever



come to some of the photos you publish. It was based on your August issue in which you depicted repetition of objects making an ordinary situation or object unusual. The photo was taken with a Rolleiflex, f/11 and 1/50 second on Super-XX film.

Atlantic City, N. J. Benn S. Jackson

...to give!  
**Best Photo Gift**  
...to receive!



**Bfi**  
**7-minute**  
**PROCESSOR**

a darkroom in one package

Here's a real gift idea for everyone who takes pictures or develops them. It's the fabulous new BFi 7-Minute Processor—for better roll film negatives faster, easier than ever before. Ideal for color processing, too!



Use the BFi chemicals that come with the Processor. You can actually process black and white film in just 7 minutes—including developing, stopping, fixing, water wash, and wetting agent! You get super speed—and super quality, too! There'll be greater detail in shadow areas, all the intermediate tones, grain which equals that of many fine grain developers, no chemical fog even when you over-develop.

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TOUGH ASSIGNMENTS ARE EASY

WITH A

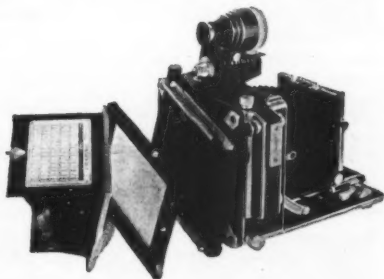
*Linhof*  
Super Technika

Any camera can handle ordinary picture assignments — even a miniature. The whole idea of a large negative camera is not just as another or extra camera. Its purpose is to give you certain practical advantages other cameras don't have. And unless your large negative camera offers you those advantages it merely represents a duplication of other equipment.

With that in mind, let's look at the special features of the

*Linhof*

Super Technika



- Revolving Back — to permit you to switch from vertical to horizontal, and vice versa, without twisting the camera in your hands or removing it from the tripod.
- Swing and Tilt Movements of Back and Lens Standard — to permit you to correct or emphasize perspective distortion — or to control depth of field without stopping down the lens.
- Triple Extension Bellows — to permit you to shoot ultra close-ups, or to use extra long focus and telephoto lenses.

These are but a few of the advantages of the Linhof Super Technika. No other hand camera has them — big or small. Then there is also the Multifocus Rangefinder that couples to as many lenses as desired. No other camera can match it for accuracy and reliability — because it employs *extra large* focusing cams — each of which is individually plotted and ground to the exact focusing curve of the lens to which it couples.

Not only for these features, but for precise all metal construction, and for sheer beauty of appearance — there is no large negative camera — no camera, in fact, like the Super Technika. Super Technika cameras are available in  $2\frac{1}{4} \times 3\frac{1}{4}$  and  $5 \times 7$  models as well as  $4 \times 5$ .

The toughest assignments are easy with the **SUPER TECHNIKA**.

*Linhof* Corporation of America

See your LINHOF dealer or write to Dept. M-1

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# Take ANY picture in a flash

## WITH THE HEILAND STROBONAR SEVEN ELECTRONIC FLASH

### LIGHT AND EASY TO CARRY

Just look at the extreme compactness of the Strobonar Seven lamphead! It's hardly wider or deeper than a king-size cigarette; hardly higher than a reflex camera; weighs just 1 1/8 pounds. And the Strobonar Seven is perfectly balanced for easy handling whether you use it on or off camera.



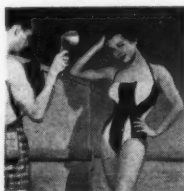
### OPENS UP A NEW WORLD OF FUN

Put the Strobonar Seven on your camera and you're set for any photo opportunity that comes along. Light duration is only 1/2000 second, which freezes the swiftest action. There's no need to worry about either camera or subject movement! There's plenty of evenly distributed light, too, with honest guide numbers of 55 for E-2 Ektachrome; 220 for Tri-X. And the light is balanced for daylight color, so you can use the same color film both indoors and out!



### ECONOMICAL ENOUGH TO USE FOR ALL YOUR PICTURES

You can operate the Strobonar Seven for as little as 1/4 cent per flash. You can afford to take all your photographs—even your outdoor shots—the professional way—with direct flash, "bounce," or "outdoor fill"! You'll get extra convenience too... with the lifetime flashtube you don't have to replace flashbulbs between every picture.



Choose the power pak that fits your needs! Pro Pak for heavy-duty use; D Pak for average use; A C Pak for indoor use. See them demonstrated at your dealers!

**Heiland**



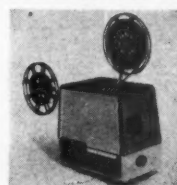
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MINNEAPOLIS HONEYWELL

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Distributed in Canada by W. E. Booth Co., Ltd., Toronto.

# NEW products

## Bell & Howell Filmosound 385



Providing four times the sound volume of previous Bell & Howell 16mm motion picture projectors, the new Filmosound 385 has many other new features—both in styling and mechanical design.

Operation—including threading—remains the same as before.

Increased sound volume is provided by an 8-inch speaker, a 15-watt amplifier and a new voltage regulator. (Two-case units with 12-inch and power speakers are also available.)

Additional new features include: the tone control is calibrated with white dots; a shuttle cam engages the film more gently than in previous models; a re-designed pressure plate holds the loop with "green" or new film; a new base for the 1000-watt lamp assures correct insertion; a sturdy molded plywood case has scuff-resistant finish; the aluminum doors of the case are lined with acoustical material to dampen mechanical noise; the carrying handle is cushioned with foam rubber.

The Filmosound 385 can accommodate a 12-inch and an 8-inch speaker simultaneously for increased volume and even distribution of sound in large auditoriums. The projector is AC-DC, runs forward or reverse, may be stopped to show a single frame. The projection lens is a 2-inch, f/1.6 Super Proval. In the single-case model, 385-C, the new Filmosound is priced at \$464.95. For more information, write:

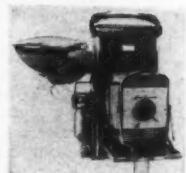
BELL & HOWELL  
7100 MCCORMICK RD., CHICAGO 45, ILL.

## New Polaroid Land Camera

An accessory bounce flash bracket which holds the gun in either of two positions, for horizontal or vertical pictures, is featured on the new Polaroid Land Camera, "The 700." The camera produces finished 3 1/4 x 4 1/4 pictures in one minute, has a non-coupled, super-imposed rangefinder, a universal flash guide that shows at a glance the settings to use with any of Polaroid's four films, a new heavy duty shutter, and is synched for electronic flash as well as for wire-filled flash bulbs.

Made of chrome-plated steel, the flash bracket fits the accessory clip on the camera. It is designed so flash from the bulb can be bounced off the ceiling or wall to produce pictures that appear to have been taken in natural room light. According to the manufacturer, using bounce flash is now practical for everyone because Polaroid Corp. has marketed the fast films necessary for this technique.

Finished in gray, the camera has  
(Continued on page 38)





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**ROLL FILM**  
120 or 620  
Buy now save. ASA 200  
Minimum order 10 rolls

**TRI-X** 10 rolls **229**  
25¢ post & ins.

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**EKTACHROME** 66c

120 & 620 daylight. Respoated from Aero Ektachrome. 28. Minimum order 3 for 1.50. 10 rolls 6.50 plus 35¢ post & ins.

**35mm FILM**  
100 Ft. ROLLS

Kodak Super XX	1.75
Anso Ultra Speed	1.50
Background X	1.25
Kodak Positive	1.75
DuPont Sup #2	1.25
Kodak Tri-X	2.25
Kodak Panatomic X	2.25

35¢ post & ins ea order

**BULK FILM LOADER**  
Slash your film cost 90%  
**BRAND NEW** 495  
With 100' fine grain film 5.95  
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**4x5 ANSCO COLOR** Daylight or Tungsten 195  
10 sheets 3.39  
20 sheets 3.39  
35¢ post

**ENLARGING PAPER**

SIZE	TYPE	CONTRAST	QUANTITY	PRICE
4x5	SW GL	#2, 3	125	1.50
8x10	SW SM	#2, 3	100	2.69
8x10	SW GL	F2, F3	100	3.29
10x10	SW SM (A)	Varigam	250	7.50
10x10	DW SM	#2, 3	100	1.98
10x10	DW SM	#1	100	3.49
11x14	DW GL	#2, 3	100	2.90
11x14	SW GL	#1	50	2.79
11x14	SW SM	#4	50	3.75
11x14	SW SM	Varigam	100	7.25
20x24	DW SM	#1, 2, 3	50	8.50

Estimate and include postage  
SW GL Single Weight Glossy  
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**K-20 AERIAL CAMERA**  
6 1/2" f4.5 lens  
One of the most desirable hand held aerials. Popular on ground as well as in the air.  
Rapid-sequence action on 4x5 neg. Manual operation. Shutter speeds to 1/500.  
Guaranteed shpg wt 25 lbs  
**14950**

**35mm to 5x7 ELWOOD S-2**  
Complete with 6 1/2" f6.3 lens. Long Bellows draw, tilt & revolve head.  
**BRAND NEW** Shpg via express **6950**

35mm Solar Auto Focus, f4.5 214x3 1/4 Dejar Versatile, f4.5 214x3 1/4 Omega C11, f4.5 214x3 1/4  
All in listing above used, shpg via express.

**16mm TELE-LENS**  
3" f1.9 coated  
Here's a Tele Lens with SPEED: fits all 16mm movie cameras (specify). In focusing mount; engraved depth of field scale.  
**BRAND-NEW** Regular \$67.50 **27.50**  
Add 45¢ post & ins.

1 1/2" f1.9 Speed-Tele lens for 8mm movie cameras NEW 17.95  
6mm f1.9 Extreme WIDE ANGLE for 8mm movie cameras, NEW 22.95  
65¢ post & ins  
Specify camera when ordering

**KODAK FS-10-N**  
SOUND & SILENT  
S-A-V-E  
Best bargain in 16mm soundproj. field. 750 w; Per-forms like new. Priced to MOVE quickly. Orig \$450.00 Our Special, used **17950**  
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Latest model. Compur Synchro Press Shutter. Revolving Back; Rangefinder and Deluxe flashgun. List \$215.00.  
**Complete Brand New 13595**  
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**sensational ASTRAGON**  
LONG DISTANCE TELE LENSES  
BRAND NEW  
For all single lens reflex  
400mm f5, List 250.00, only --149.50  
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Add \$100.00—for Leica. Contax add \$115.00. 2 1/2 x 3 1/4 single lens reflex use 600mm and up only. Shpgd via exp.

**BOLEX H-16**  
WITH 3 LENSES IN FOCUSING MOUNTS  
• 25mm f3.9 coated  
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• 75mm f4.5 Tele  
**USED 222.50**  
A special: valued at over \$400.00  
Case 25.50  
Shpg wt 20 lbs.

**2 1/2 x 2 1/4 AMIFLEX**  
Complete with CASE AND FLASHGUN  
Exceptional value. Sharp f3.5 coated lenses, Bellin Sync. Reg \$84.50 value.  
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**BRAND-NEW EXAKTA**  
with f3.5 ctd TESSAR **11750**  
Importer's discontinued model subject prior sale  
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**EDINEX SYNCHRO**  
Ultra-sharp Hi-speed  
f2 coated Schneider Xenon Compur-Rapid Synchro shutter, standard 35mm. Reg. \$78.50  
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Flashgun 8.50  
Available with case only. 1.00 post & ins

**35mm CHALLENGER**  
STEREO CAMERA  
Matched f3.5 ILEX ctd lenses  
SYNCHRO SHUTTER  
You'd expect to pay many dollars more for a top quality stereo camera like this. List is \$87.50. Uses standard 35mm cartridges. Standard ASA frame size.  
**BRAND NEW 3995**  
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**1 1/2" f1.4 LENS**  
TELE-AMITAR  
SUPER FAST 8mm LENS  
Coated optics; click stops; precision focusing mount. Sharp as a tack, brilliant as the sun. Fits all 8mm cameras (specify). Regular \$75.00.  
**BRAND NEW 2500**  
(add 2.95 for B&H)  
65¢ post & ins  
AMITAR EXTREME WIDE ANGLE LENS (8mm f1.9 ctd) for 8mm --24.75

For the first time at this price  
**7x50 BINOCULARS**  
Coated Optics  
Individual eyepiece focusing.  
**Brand New 2195**  
20x50 Genuine Autronic, individual focusing ctd optics.....\$4.50  
\* plus 10% FET Case 6.95  
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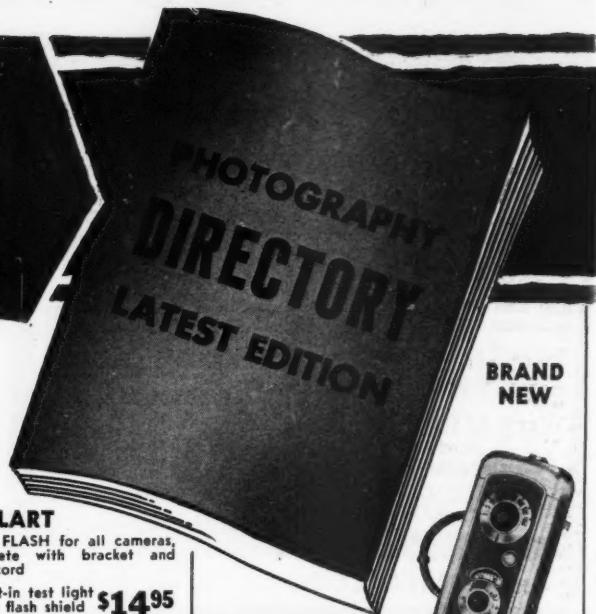
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f2.8 Tessar pre-set OR f1.9 MEYER ctd plus CASE plus FLASH-GUN, plus 150mm f5.5 Tele-Astra lens in pre-set dis-charge, plus ZEISS PRISM ASCOPE, Bulb & strobe Sync.  
Reg Price Special  
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Tele-Astra lens 99.50 49.00  
Total (ALL NEW) 396.25 156.75  
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Sorry, we do not break the combo. Must be ordered as a unit!

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SAVE \$99.00

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Zeiss Tessar 3.5 ctd. sync.  
Discontinued Model.  
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all coated, lightweight, shock-proof. Add 10% Fed. Exc. Tax



SAVE \$55.55  
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• 2 1/4 x 2 1/4 Reflex, Autom. Filmtransport  
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## SUPER RICOHFLEX



was \$49.95

• 2 1/4 x 2 1/4 Reflex  
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Complete with case & flash  
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• automatic rapid Filmwind  
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Complete Outfit  
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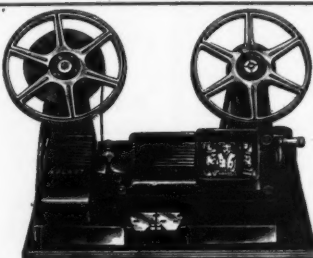


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## KALART EDITOR-VIEWER

Complete 8mm outfit with BRAND NEW  
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**GRAPHIC-LINHOFF**  
4x5 Crown F:4.7 Rfd., brand new. **\$163.00**  
Ann. Speed With Rfd. Flash  
2 1/4 x 2 1/4 F:4.5 Lens .....**81.95**  
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**BRAND NEW**



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3 section, pan-head geared center post **\$1295**

**BRAND NEW**

With Lift-up center post .....**\$9.95**

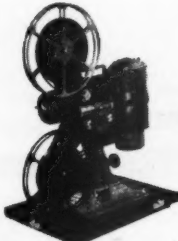
# OLDEN

1265 BROADWAY, N. Y. C.



**WORLD'S SMALLEST PRECISION CAMERA**

with Leather Case and Carrying Chain **\$13950**  
**BRAND NEW**



Your PICTURES  
**78% BIGGER**  
with  
**Keystone 8mm Magnascope projectors**

Magnascope K100, reverse, case .....**\$99.50**  
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Magnascope K109M, splicer, viewer .....**159.50**  
8mm CAMERAS  
Keystone Capri F:1.9 .....**\$59.50**  
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SAVE \$24.55  
**BOLSEY B THREESOME**



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Kodak Retina IIA, F:2 Rdr.	127.50	59.50
Kodak Retina IIC, F:2.8 MX	139.00	53.50
Kodak Retina IIIC F:2 Exp. Mkt.	190.00	15.75
Leica IIIA, F:2 Rdr.	.....	73.50
Leica IIIC, F:2 Rdr.	.....	89.00
Leica IIIF, Elmar F:3.5	237.00	72.50
Leica IIIF, Summicron F:2	336.00	71.50
Leica M3, camera only	288.00	.....
Minicord, Reflex, F:2	145.00	31.00
Minox III, F:3.5 ctd.	119.00	41.50
Revere Stereo, F:2.5 synch.	174.50	74.50
Rioch 35, case & flash	59.50	30.25
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Robot 'Star' F:2.8 'MX' synch.	89.00	51.50
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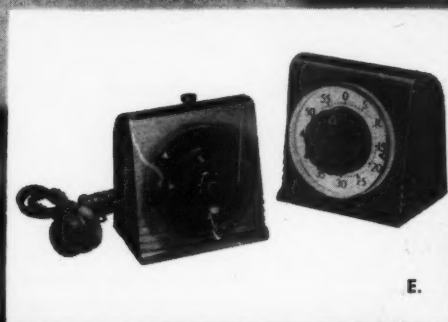
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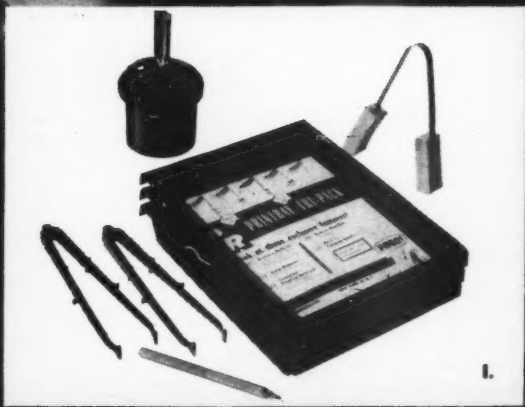
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## NEW PRODUCTS

(Continued from page 32)

combination optical and wire frame viewfinders. Stainless steel rollers squeeze open the foil pods and spread the reagent between positive and negative materials of Polaroid Land picture rolls to form a print. These rollers have permanently lubricated bronze bearings. Price of "The 700" (without bracket, but with 10-year guarantee), \$125. Price of accessories: The Polaroid Powerflash (Model #240), a battery-capacitor flash gun styled in gray and chrome, \$15.95, including bounce flash bracket; Polaroid "De Luxe" Compartment Case (Model #309), \$24.95. For more information, write: POLAROID CORPORATION, CAMBRIDGE 39, MASS.

### Automatic Movie Film Rewind

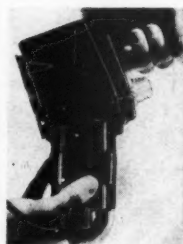


The new O'Dell o-Matic is designed to eliminate rewinding chores after movie film projection is complete. The unit can be installed on any 16mm projector regardless of age, and consists of roller plate, hub (see illustration), reel and film container.

The hub is placed on the lower reel at the start of projection. Film feeds normally through the projector onto the hub, instead of directly to the reel itself. For reshooting, the reel, complete with hub, is placed on the upper spindle. Next, the hub is removed. The leader, in its normal position at the inside of the upper reel, is fed over a series of rollers on the roller plate which has been placed on the upper reel. After the leader has traveled over the special rollers it is threaded normally through the projector. The hub is replaced on the lower reel. Price of the unit, which comes complete with roller plate, hubs, reels and film containers, is \$19.95. For more information, write:

O'DELL INDUSTRIES  
3975 LAKE MICHIGAN DR.,  
GRAND RAPIDS, MICH.

### AC Adapter for Limelite



Now the Limelite electronic flash unit can be operated on an AC circuit. The new AC adapter, especially designed for the Limelite, fits compactly into its battery case. If the electronic flash unit has been stored without batteries for a long period of time, the adapter

may also be used to reform the capacitor. Price, complete with a 15 foot cord and instructions, \$29.95. For additional information, write:

LIMELITE CORP.  
6040 W. JEFFERSON BLVD., LOS ANGELES

### New Yankee Agi-trays



Three plastic trays, each a different color, are featured in Yankee's new set of 11 x 14 in. Agi-trays. The brilliant red, white and blue colors make solution identification easy. And like all Agi-trays these feature three-point suspension which, according to the manufacturer, pro-

(Continued on page 40)



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LATEST USED CAMERA MODELS  
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99.50 Argus C4, Case & Flash	59.50
79.50 Bolsey Jubilee, Case & Flash	49.50
89.50 Graphic 35 13.5, Case & Flash	63.00
75.00 Kodak Signet, 13.5 Ekta	44.00
336.00 Leica IIIf, f2 Summicron	179.50
374.00 Contax IIA, f1.5 Sonnar	164.50
269.00 Nikon S2, f2 Nikkor	155.00
85.00 Exa, f2.8 lens	44.50
239.50 Exakta VX f2.8 auto. Westanar	147.00
341.70 Exakta VX f1.9 auto. Xenon	194.00
169.00 Contaflex Model 1 f2.8 Tessar	84.00
199.50 Contaflex Model 2 f2.8 Tessar	129.00

### 35mm STEREO CAMERAS

125.00 Iloca Stereo II, f3.5 lens	49.50
174.50 Revere 35, f3.5 lens	89.50
99.50 TDC Colorist, f3.5 lens	49.50
84.50 Kodak Stereo Camera, f3.5 lens	49.50

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145.50 Rolleiflex V, f3.5 lens w/case	44.50
234.50 Auto-Rolleiflex, f3.5 Xenar	
w/case	124.50
249.50 Auto-Rolleiflex, f3.5 Tessar	
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w/case	189.50

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43.75 Kodak Tourist 620 w/f6.3 Lens	24.50
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89.75 Polaroid Speedliner 95A	49.50
99.00 Super Ikonta A f3.5 Tessar	49.50

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B&H 221 500 W Case	49.50
B&H 253 Monterey 500 W Case	49.50
B&H Regent 500 W Case	105.50
De Jur 750 W Case	84.50
Keystone K70C Brightbeam 500	49.50
W Case	49.50
Keystone K100 M 500 W with Case	64.50
Keystone K109 750 W Splicer Case	89.50
Kodak Brownie 300 W Case	42.00
Revere 850 500 W Case	59.75
Revere 90 750 W Case	89.50

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B&H 200 f2.5 Mag C	\$114.00
B&H 200T f1.9 Mag Tur C	138.00
B&H 70 DL f1.9 Tur C	229.50
Bolex H16 Leader (3 lenses comp.)	238.00
Bolex H16 Stereo lens System	149.00
Bolex Pan Cinor f2.8 case C	199.50
Cine Kodak Regent Mag, f1.9 C	106.00
Keystone A-9 f2.5 C	87.50
Keystone A12 f1.9 Tur C	87.00
Keystone K51 f2.5 Mag C	82.50
Revere 18 f1.5 Mag C	82.50
Revere 26 f2.5 Mag Tur C	109.00

### USED 16MM PROJECTORS

B&H 273A Statesman 750 W Case	\$119.00
Keystone A82 750 W Case	77.50
Keystone K161 750 W Splicer Case	87.00
Revere 48 750 W Case	96.00

### USED 16MM SOUND PROJ.

B&H 285C 750 W Case	\$298.00
B&H 202C 1000 W Magnetic Case	445.00
Revere SP16 750 W Case	163.00

## MORSE G-3 DAYLIGHT PROCESSING TANK

A simple daylight unit for lengths of double-8mm, 16mm or 35mm motion picture film up to 100 feet. May be used for negative, positive or reversal films. Acid proof plastic tank and cover; stainless steel reels, adjustable for Double-8mm, 16mm or 35mm film. **SPECIAL \$22.50**

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Model #	CASE ONLY	COMPLETE WITH
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**DAVIDSON  
STAR-D  
CONQUEST**  
3 section with geared center post, adjustable crank action, non-slip. Extends to 70", collapsed 28". Weight: 4 1/2 lbs.  
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REG.	SALE PRICE
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2.95 ALL METAL 2x2 Slide File Box (50)	3.19
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3.95 All Metal STEREO FILE BOX for Stereo Viewer and 50 Slides	2.70
3.95 All Metal 2 1/4" Sq. Reflex File Box	2.95
7.50 Add-A-Tray File complete with 3 Drawers for 2x2 & Stereo	5.89

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95.00 La Belle 55, 500 watt		49.50
59.50 TDC Mainliner, 300 w/Se-		32.00
49.50 TDC Headliner, 300 w/Se-		32.00
49.50 Argus PB 300, Case		29.50
72.50 Kodaslide Signet 500 w		26.95
95.00 Kodak Table Viewer Model A		49.50
69.50 Revere 444 300 watt in Case		37.00
84.50 TDC Streamliner 500 w/Se-		32.00
49.50		49.50
67.00 Viewlex V 35L 300 Watt		39.50
79.50 Viewlex V 35L 500 Watt		47.50

### FOR REFLEX SIZE

2 1/4x2 1/4 Slides	
86.50 Goldo Reflex 300 watt w/case	48.50
67.50 TDC Duo 300 watt	39.50
64.50 TDC Duo 500 watt 2 Carriers	39.50

### FOR STEREO SLIDES

99.50 TDC Stereo 300 watt	69.50
169.50 TDC Stereo Proj 500 watt 5" lens	89.50
144.50 TDC Stereo Viewer-Proj.	96.50
89.50 Taylor Stereo Projector View	29.50
99.50 Royal Stereo Viewer	47.50

### PROJECTOR ACCESSORIES

14.95 Airequipt Changer for Argus Proj.	\$10.95
14.95 Airequipt Changers for any Proj.	10.95
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15.95 Radiant 40x40 Tripod Beaded Screen	9.95
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File Strip adapters for most projectors in Stock. Write for price quote.	

### SLIDE ACCESSORIES

REG.	ASSORTED MINIMUM ORDER \$5.00	SALE PRICE
\$6.95 BRUMBERGER (120) 2x2 Metal Binders		\$6.95
8.25 Goldo (100) 2x2 Snap It Binders 6.19		6.19
2.40 LinDin Metal Mounts 2x2 (20)		1.99
3.95 Kodak Slide Kit 2x2 or Bantam		3.19
5.95 Magna Double Lock 2 1/4x2 1/4 Metal Binders Box of 40		4.79
0.95 Brumberger (72) 2 1/4" Sq. Metal Binder		1.59
1.95 Airequipt 2x2 Slide Cover Glass (75)		1.59
1.50 United 2x2 Slide Cover Glass (100)		1.09
6.15 Star D 2 1/4x2 1/4 Metal Binders (50)		4.65
3.50 Stereoglass Box 100		1.97
8.50 ENDE 202 Box 100 Aluminum Frames for 2x2 Kodak Ready Mounts		6.39
3.65 Star D 2x2 METAL Binders Box 50		2.89
3.00 Guild Easy Mounts Box 100 for 35mm Double Frame, Single Frame, Bobel, 16mm Double Frame (Specify)		2.39
.65 Kara Mounts for Mercury Size (50)		.55
1.84 Kodak Ready Mounts 35mm or 828 (50)		1.48
4.50 Brumberger Metal Stereo Mounts (24)		3.49
3.50 Guild Easy Stereo Mounts Box 50		2.79
7.50 Ende 235 Box 100 2x2 Aluminum Mounts & Thin Glass for Airequipt Magazines		5.95
KODAK FLAT MOUNTS FOR EKTACHROME TRANSPARENCIES		
Pkgs 100 35mm Double Frame		1.49
Pkgs 100 828 Size		1.49
Pkgs 100 100 Stereo Size		2.49
14.50 Ende 2100K 100 Mounts w/ glass for Kodak Stereo Mounts		10.95
7.00 Goldo Reflex Binders Pkgs 50		5.25

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2.95 Yankee Roll Film Tank adjustable	2.29
10.95 Yankee Loadin' 50 Tank	8.25
2.50 Yankee 4x5 Utility Tanks	1.89
7.95 Yankee 4x5 Agitank Cut Film	6.29
1.70 Yankee (3) 5x7 Tri Color Trays	1.34
3.90 Yankee (3) 5x10 "	3.19
2.95 Yankee Safe Lite w/Yellow Filter	2.29
8.07 Airequipt 4 Way Fixed Eastel	3.89
17.00 Airequipt Diamaster Eastel 11x14 Adjustable	12.95
14.34 Airequipt Photostat Printer 4x5 Adjustable	10.49
10.77 Airequipt Junior Printer 4x5 1.75 9x11 1/2 Blotter Book	7.79
2.00 25 sh. 12x15 Blotting Paper	1.25
22.00 Brumberger 5x7 All Metal Printer	1.39
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2.25 Fedco Focus Rite Enlarging Aid	13.95
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21.95 Gra Lab #165 Darkroom Timer	6.59
17.00 Premier 15" Professional Dryer	16.49
22.95 Gra Lab #168 Luminous	17.25
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18.00 Premier 11x14 Twin Dryer-Chrome	12.95
49.95 Premier A2 Roto Dryer 24x28"	5.49
27.50 Premier A1 Roto Dryer 12x28"	34.50
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9.50 Premier 12 1/2" " "	4.95
17.00 Premier 15" " "	6.49
9.15 Premier 12" Deckled Trimmer with Guide	12.25
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Plus 35mm Adaptability  
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OTHER OUTSTANDING FEATURES:  
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A \$75.00 VALUE!

With Leather Carrying Case and Auto-Stop attach. for automatic film advance **\$29.95**

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35mm x 36 exp.	\$ 1.00	\$ .85
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8mm Roll (cble)	2.75	2.39
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16mm Roll	10.40	8.25
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16mm x 50	8.75	4.95
16mm Mag. Simplex	8.95	8.75
16mm x 100' single	10.40	8.42
performed	13.60	11.50

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## New low prices for high-precision cameras Stereo Colorist, \$69<sup>50</sup>... Stereo Vivid, \$129<sup>50</sup>

**TDC COLORIST** (top) at a low \$69.50 saves you \$15! Built-in deep focus sends beginners off to a sure start in sharp stereo. Film advance cocks shutter, prevents double exposures. Rich leather covers metal body.

**TDC VIVID** is now \$129.50 (a \$20 saving)! Exposure dial automatically selects shutter speed and lens setting. Depth-of-field scale shows nearest and farthest objects in focus. Single window rangefinder-viewfinder.

### New TDC Stereo Vivid Deluxe Projector with Twin 750-Watt Lamps

Stereo in color is so real that viewers feel they're actually on-the-spot. New TDC Stereo Vivid Deluxe treats your audience to full-screen projection. Improved blower cooling permits use of two 750-watt lamps for the brightest picture of all. Matched f/3.5 lenses bring out every detail in fine-line sharpness.

Equipped with three changers: TDC Stereo Selectron, as shown (eliminates slide handling), plus manual changers for both stereo and 2" x 2" slides. With 5-inch lens, \$179.50.

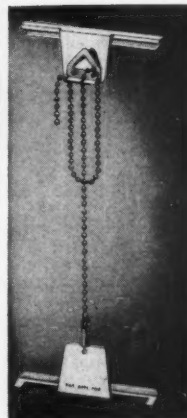
**TDC DIVISION OF**  
**Bell & Howell**  
7154 MCCORMICK RD. CHICAGO 45, ILL.

## NEW PRODUCTS

(Continued from page 38)

vides easy agitation and perfect leveling. Price of the set of 3, 11 x 14 Agi-trays, packed in a colorful carton, \$9.95. For additional information, write: YANKEE PHOTO PRODUCTS 3325 UNION PACIFIC AVE., LOS ANGELES

### New Adjustable Picture Frame



You can frame your favorite photographs or prints quickly, and change them as often as you wish with Picframe—an adjustable frame. The unit fits any picture up to 27 inches high. Simply place your picture between the two Styron picture channels (shown top and bottom in illustration). The bead chain in the center is then adjusted to the desired length, and a sag-proof spring keeps tension. Price of Picframe, which comes with neu-

tral grey, or crystal clear Styron channels, \$1.50. For more information, write: THE PICFRAME COMPANY 320 LAVERNA AVE., MILL VALLEY, CALIF.

### Ultrablitz Electronic Flash Unit

Five "D" cells or 110-volt AC can be used to power the new Ultrablitz Expert IV electronic flash unit. Made in the Western Zone of Germany, the 500-volt unit has a flash duration of 1/1500 sec., comes with a built-in switch for half or



full power, weighs four pounds and has a polystyrene case. The Expert IV is said to have a guide number of 55-65 with daylight type Kodachrome; a guide number of 220 for black-and-white films rated 100 ASA.

Interchangeable cables adapt the Expert IV to any camera having X (zero-delay) synchronization. And the \$69.95 price for the unit (less batteries) includes the cable of your choice, with one exception. There is a slight extra charge if the cable must connect to a flash outlet of the shoe-type. For additional information, write: INTERSTATE PHOTO SUPPLY CORP. 17 W. 17 ST., NEW YORK, N. Y.

### New Tiffen Filters and Lenses

Two new Tiffen neutral density filters help the photographer to avoid overexposure when shooting in bright sunlight with the new fast black-and-white films. They are: the Photar X8 (which reduces light reaching the film to one-eighth) and the X10 (reduces light to one-tenth). Both come in all standard series sizes and can be used singly or in combination with other filters.

Also available are +1, +2, and +3 Photar Close-Up lenses in Series #8 (\$12.50 each), and Series #9 (\$15. each).

MODERN PHOTOGRAPHY

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JANUARY

For additional information and a catalogue describing Tiffen's complete line of filters, write:

TIFFEN MARKETING CO.  
71 JANE ST., ROSLYN HEIGHTS, L. I., N. Y.

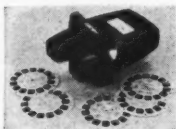
### New Surface For Ansco Ardura

Ardura, Ansco's warm-toned, high-speed portrait enlarging paper, is now available in a new surface, "Brilliant," in addition to the two existing surfaces, Ardura Kashmir (K) and Silk (Y). All come in normal contrast to fit the range of studio portrait negatives, double-weight stock, a full range of sheet sizes, and will be supplied in popular sizes of double-weight rolls.

According to the manufacturer, Ardura portrait paper is four times as fast as Ansco Indiatone, has excellent gradation, wide exposure latitude, and is resistant to yellow-green safelight fogging. For more information, write:

ANSCO  
BINGHAMTON, N. Y.

### View-Master Stereoscope



Several design changes have been made on the View-Master stereoscope for viewing slides made with View-Master Personal cameras.

According to the manufacturer, the new "decor-brown" View-Master stereoscope (shown) is sturdier than before, easier to hold and operates more smoothly. It has an improved advance lever with an ivory plastic knob and larger light windows for better viewing by available light. Price remains \$2.

For those who wish to illuminate slides in the View-Master stereoscope by artificial illumination, there is a newly designed light attachment, which is contour fitted to the viewer. It is said to be simple to attach, has a convenient light bar in contrasting ivory, and may be powered by standard flashlight batteries or plug-in transformer. Price of light attachment, \$2. For more information, write:

SAWYER'S VIEW-MASTER  
6511 DE LONGPRE AVE., HOLLYWOOD, CALIF.

### Nikon Macro-Copy Outfit



Seven items are included in the new Nikon Macro-Copy Outfit which permits users of Nikon cameras and Nikkor lenses to do photo-copying and macro photography. They are: a copier unit, a sliding arm, an upright

post (which comes in two sections), a base clamp, extension tubes, micrometer focusing mount, and a portable hardwood fitted case which houses the entire outfit when it is disassembled. In use, the case doubles as the baseboard to which the base clamp is attached.

The focusing screen is mounted on a sliding member and the camera attaches to a swinging rack. For viewing and focusing, the screen is directly over the lens locked in position. Two finger tabs on the camera rack release the lock and permit the camera to be brought into taking position. As this happens, the focusing screen member automatically slides out of its position over the lens. Raising the camera rack automatically brings the focusing screen back into viewing and focusing position. The copier unit may be mounted on the sliding arm for 90 degrees in order to shoot pictures on a

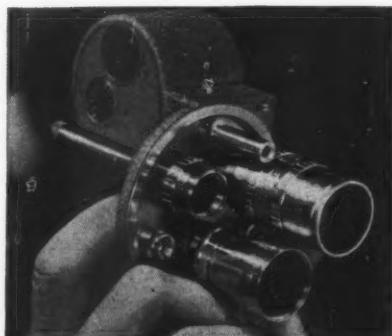
(Continued on page 42)



## Famous "70" now has lens turret and viewfinder turret that turn together

**HERE'S THE LATEST**, greatest Bell & Howell Model 70 in its long, proud history! For those who make 16mm movies with imagination, the new 70-DR presents operating controls never before available. When

you change lenses, you automatically engage the proper viewfinder. Design permits parallax adjustment with viewfinder. Let your Bell & Howell dealer show you *all* the new features in the 70-DR. With f/2.5 lens, \$361.50.



### More Fun in 8mm, too, with Bell & Howell Turret Cameras

**THE TRI-LENS** has a built-in knack for versatility: 3-lens turret with matching viewfinders and 5 shooting speeds. Uses roll film. Equipped with f/2.5 Comat lens, \$139.95.

**THE EXPLORER** is a fast-action movie-maker: magazine loads in 3 seconds, a twist of the turret changes both lenses and viewfinders. With f/2.5 Comat lens, \$169.95.

JANUARY, 1956

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- Handsome lift-off carrying case stores two extra magazines \$10.95
- Magazines for 24 slides, High Impact polystyrene, each \$1.49
- A.C. Power Cartridge, 8 foot line cord \$4.95

## NEW PRODUCTS

(Continued from page 41)

horizontal axis. Also featured is micrometer focusing control, a helically threaded assembly which mounts between the lens and the copier unit and extends the focusing range beyond the limits of the lens focusing mount. Extension tubes enable greater magnifications than the lens mount itself will permit.

Price of complete Macro-Copy Outfit, \$175. Individual elements of the outfit are available separately. For more information, write:  
NIKON INCORPORATED  
277 FIFTH AVE., NEW YORK 16, N. Y.

## Novel Graflex Speed Tripod



The key to fast action with the Graflex Speed Tripod is a small metal shoe which is attached to the tripod socket on the bottom of the camera (see illustration, left). When needed, the camera then merely slips into a slot on the tripod head. A twist of the lock screw secures the camera to the Graflex Speed Tripod.



Also featured on the tripod are: positive locking pan head which holds the camera at any angle, 180-degree side tilt (illustrated, left), in addition to normal panning and tilting operations, and single extension legs. A quick twist of a lock screw frees the legs for rapid adjustment. Additional height for the Speed tripod is attained with a double-extension center-post, giving the tripod maximum extended height of 67 inches. Retainer straps hold the legs of the 4½ pound unit together and also hold it to a gadget bag. Price of Speed Tripod, \$19.95. For more information, write:  
GRAFLEX, INC.  
154 CLARISSA ST., ROCHESTER 8, N. Y.

## Accura Reflex Master Flashgun

Designed for the twin-lens reflex camera, the new Accura Reflex Master flashgun fits over the lip of the hood, as shown, allowing the camera hood to be closed without removing the flash unit. Attached in this manner it can be used with the Rolleiflex, Rolleicord, Ciro-Flex, Graflex 22 and most other twin-lens reflex cameras. For non-reflex cameras, a tripod thread in the shoe permits use of any standard bracket on the side of the camera. And a height-adjustable foot with a special tightening feature fits any camera accessory shoe.

The flashgun uses either one BC battery or three Penlite cells, has test-lamp push-button control visible on top, and a bulb ejector. For storing convenience the reflector's seventeen pebble-finish blades fold away into an indentation in the body of the gun. Other features are: there is a standard household-type extension outlet on the unit.

(Continued on page 44)

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Exakta VX	\$89.00	your Contax II or III
Exakta VX	\$89.00	your Contax IIA
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Exakta VX	\$89.00	your Praktica FX
1955 Exa MX	\$7.50	your Argus C3
1955 Exa MX	\$29.50	your Kodak 35 RF
1955 Exa MX	\$39.50	your Bolex B2
1955 Exa MX	\$42.50	your Kodak Signet
Leica IIIF	\$90.00	your Leica IIIC
IIIF Self-Liner	\$49.50	your IIIF Red Dial
Contax IIIA	\$49.50	your Contax IIA
Vitessa 11	\$9.50	your Vitessa MX
Minox IIIS	\$9.50	your Minox II
Revere 888	\$9.50	your Revere 444
Revere 555	\$4.50	your Revere 444
Retina IIIC	\$65.00	your Vitessa MX
Retina IIIC	\$65.00	your Nikon S, f2
Retina IIIC	\$65.00	your Leica IIIC, f2
Retina IIIC	\$79.50	your Contessa MX
Retina IIIC	\$89.50	your Prominent, f1.5
Retina IIIC	\$89.50	your Contax II, f2
Nikon S-2	\$149.50	your Retina IIA
Nikon S-2	\$179.50	your Vitessa MX
Nikon S-2	\$137.50	your Prominent
Nikon S-2	\$149.50	your Contessa
Nikon S-2	\$138.50	your Contaflex
Nikon S-2	\$89.50	your Leica IIIF
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Nikon S-2	\$99.50	your Contax IIIA
Nikon S-2	\$119.50	your Contax II or III
Nikon S-2	\$117.50	your RolleiReflex MX
f1.4 Nikkor	\$89.50	your f1.5 Sonnar
f1.4 Nikkor	\$79.50	your f2 Sonnar
f1.4 Nikkor	\$69.50	your f2 Nikkor
Contaflex I	\$49.50	your Contessa
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Auto. Biotar	\$87.50	your 2.8 Tessar P-8
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Nikon S-1, f2.8 Sonnar

Contax III, f2.8 Biotar W.A.

Contax III, f1.5 Sonnar

Leica IIIF, f1.5 Sonnar

Exakta VX, f2 Biotar

Revere "80", f1.5 lens

Keystone D-64, 16mm Projector

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80mm f2.8 Tessar, Pre-set

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- ② **AUTOMATIC FILM TRANSPORT** advances film, counts the exposure, and sets the shutter.
- ③ **TAKING LENS** is ROKKOR 75mm f/3.5, 4-element, highly color corrected and fully coated.
- ④ **VIEWING LENS** is Coated ROKKOR 75mm f/3.2.
- ⑤ **OPTIPER MX PRECISION SHUTTER**, synchronized at all speeds from 1 second to 1/400th and bulb, with built in self-timer and safety-locking body shutter release.

Light, compact, versatile, the Minolta Autocord is precision-built for professional results. With the features of the most expensive cameras — plus exclusive extras — the Autocord makes picture taking a joy, gives you large 2 1/4" x 2 1/4" needle sharp, full-toned negatives in color or black-and-white, and stands up under the hardest use.



**MINOLTA 'A'**

Your Best Buy in a 35mm Camera, only **\$49.95**

Deluxe Leather Carrying Case...\$7.95

## Minolta AUTOCORD

*Fully Automatic* only **\$99<sup>50</sup>**  
Deluxe Leather Carrying Case \$9.95

### DOUBLE GUARANTEE

All Minolta cameras carry the unconditional guarantee of the manufacturer, makers of the most widely accepted cameras in Japan for over 27 years, PLUS the additional guarantee of the FR CORPORATION, exclusive U. S. sales agents for Minolta cameras and accessories and famous for over 21 years as manufacturers of high-quality photographic products — your double assurance of absolute satisfaction.

Accessories are available for all Minolta cameras, including flash units, filters, close-up lenses, and lens hoods.

Minolta Cameras are manufactured by Chiyoda Kagaku Seiko Co., Ltd., Osaka, Japan  
New York Office, 150 Broadway  
In Canada, Anglaphoto Ltd.  
Montreal, Toronto, Vancouver

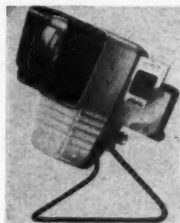
See the Minoltas at your favorite photo dealer's or write for information to:  
**THE FR CORPORATION**  
951 Brook Avenue, New York 31, N. Y.

## NEW PRODUCTS

(Continued from page 42)

and the gun comes complete with a standard household-type cord connection for instant interchangeability with Heiland and similar cords. Price of the Japanese made Accura Reflex Master, \$9.95. For more information, write: PHOTOGRAPHIC IMPORT & DIST. CORP. 135 BROADWAY, NEW YORK 6, N. Y.

### Guild Vistar 35mm Viewer

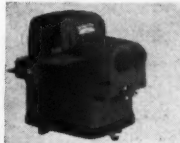


Magnified, illuminated 35mm color slides may be seen by a group by means of the focusing Guild Vistar Viewer. It features a Semi-matic slide carrier which activates the light that is powered by batteries. When a transformer is adapted to the

viewer, however, it may be plugged into an AC circuit. A tripod socket adapts the Guild Vistar Viewer for table-top viewing—simply attach it to the accessory Guild Table-top "Swivel" Tripod. Price of the viewer, \$7.95; "Swivel" Tripod, \$1.95. For additional information, write:

CRAFTSMEN'S GUILD  
1001 N. ORANGE DR., HOLLYWOOD, CALIF.

### TDC Stereo Vivid Deluxe Projector



Two 750-watt projection lamps are featured in the new TDC Stereo Vivid Deluxe stereo projector. Blower-cooled, the projector is said to be a heavy-duty version of the previous TDC Stereo Vivid 500 model. The deluxe model comes with three slide changers: a manual stereo changer, a manual 2 x 2 changer and a TDC Selection with one Selectray. No adapters are needed to interchange the changers. Price, with two five-inch matched lenses, \$179.50; with two four-inch matched lenses, \$189.50. The manufacturer announces that the price of the TDC Stereo Vivid 500 model has been reduced to \$149.50 from \$169.50. For more information, write:

BELL & HOWELL CO.  
7100 MCCORMICK RD., CHICAGO 45, ILL.

### Kodak 8mm Medallion



An optical finder of the zoom type shows fields of lenses from 6 1/2" to 38mm on the new Medallion 8mm magazine-loading movie camera. Embodying full-range, variable power, the finder also incorporates

parallax allowance indicators, a three-position eyepiece enabling the user to match optical characteristics of the finder system to those of the eye. There is a focal plane marker for highly accurate focusing.

A 13mm, f/1.9, Ektanon lens in standard D mount focuses down to 12 inches and is interchangeable with several auxiliary lenses. Small size (4 1/4 x 3 3/4 x 2 inches) is combined with 25-foot magazine loading. Shooting speeds range from 16 to 48 frames per second.

For simplified shooting a "red dot" system indicates the finder setting, frames-per-second, speed, lens position.

(Continued on page 134)



# PEERLESS End-of-Year

# Clearance!

**Now... THOUSANDS OF SPECTACULAR VALUES!**  
**NEW and USED Items SLASHED To RECORD LOW PRICES!**  
**...IN TIME FOR HOLIDAY BUYING and GIVING!**



**PEERLESS SPECIAL!**  
 Save \$35.05! Brand New! Famous  
 135mm f4 Cld. Zeiss Triotar Pre-Set  
**TELEPHOTO LENS**  
 List \$85.00! Only at Peerless **49<sup>95</sup>**

**ONLY PEERLESS CAN MAKE THIS OFFER!**  
 Save \$207.80! Brand New! Latest 1956 Model! German Import!

## HEXACON '35' Reflex

Precision 35mm Single-Lens Reflex Camera  
 with f2.8 Coated Pre-Set Tessar Lens  
 • Synchronized for Flash and Strobe  
 • Shutter Speeds from 1 to 1/1000 Second  
 • Automatic Exposure Counter • Self-Timer  
 • Prism Through-the-Lens Focusing

**91<sup>95</sup>**  
 Peerless Exclusive!  
 A \$299.75 Value!

HEXACON '35' with f2 Coated Taylor Hobson Cooke Lens.....Value \$400.00... \$34.95

**NEW LOW PRICE!** Brand New Hexacon '35' with f2 Cld. Pre-Set C.Z. Lens.....Value \$359.00! **119<sup>95</sup>**

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If you choose to buy on "time"  
 ... there's no increase in  
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 10% down buys anything at  
 Peerless! Buy now - use it,  
 enjoy it as you pay!

**WORLD-WIDE  
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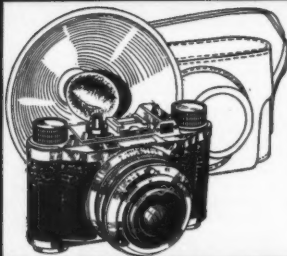
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 ANYWHERE!**

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**EXCLUSIVE IMPORT AT A FANTASTIC LOW PRICE!**  
 Save \$32.00! Brand New! Precision German-Made

## CLASSIC '35' OUTFIT

35mm CAMERA ★ CASE ★ FLASHGUN  
 with Fast f2.9 Coated Trioplan Lens

- Built-in Flash Synchronization
- Wide Range of 9 Shutter Speeds
- Double Exposure Prevention Device
- Optical Viewfinder • Exposure Counter

Complete Outfit!  
 All 3 for  
 Only.....

**19<sup>95</sup>**  
 Value \$31.95!

**A Lifetime of Flashes for the Cost of a Case of Bulbs!**  
**JUST OUT! SENSATIONAL PEERLESS EXCLUSIVE!**  
 Save \$15.00! Brand New! PRECISION-ENGINEERED

## EVA-LITE Speedlight

COMPACT AC UNIT COMPLETE  
 WITH MOUNTING BRACKET

- Costs Less Than 1/4¢ Per Flash
- Color Guide: 50; B&W: 180
- Recycles in 3 Seconds
- 1/7500th Second Flash Duration
- General Electric Flash Tube

Peerless Priced  
 At Only.....

**19<sup>95</sup>**  
 Complete!  
 Lifetime Tube Guarantee!

**SLASHED TO AN AMAZING NEW LOW PRICE!**  
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## TDC Showpak Outfit

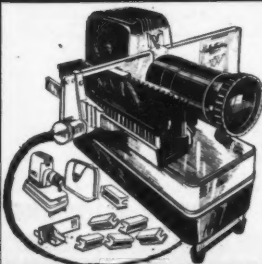
300-WATT, 2 x 2 SLIDE PROJECTOR COMPLETE WITH  
 SEMIMATIC SLIDE CHANGER AND DELUXE CARRYING CASE

**FREE!** 6 TDC SLIDE TRAYS  
 WITH EACH OUTFIT!

- Needle-Sharp 4" Coated Lens
- Powerful Blower Cooling System
- Rugged All-Metal Construction
- Positive Tilt • Discontinued

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 Peerless Priced  
 At Only.....

**35<sup>95</sup>**  
 List \$64.00!



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COMPLETE WITH LEATHER CASE & STRAPS!  
• ALL METAL CONSTRUCTION • COMPACT • LIGHTWEIGHT



7x50 HAMBLETONIAN  
Individual Focus **22<sup>50</sup>**

THERE'S A HAMBLETONIAN SIZE FOR EVERY PURPOSE!

7x50, Central Focus	24.50	8x50, Individual Focus	18.50
7x50, Individual Focus	31.50	8x50, Central Focus	20.50
7x50, Central Focus	34.50	10x50, Central Focus	31.50
8x50, Individual Focus	15.50	10x50, Individual Focus	34.50
8x50, Central Focus	17.50	8x18, Theatre Glasses	11.25

IDEAL GIFT! 8x18 Gold Plated Theatre Glasses...Only 18.50  
Add 10% Federal Excise Tax to All Binocular Prices

**SMASH! PEERLESS SPECIAL PURCHASE!**  
Save \$41.55! Brand New! German Import!

### 35mm WELTI I

with f2.9 Cld. Trioplan Lens  
• Built-in Flash • 9 Speeds  
• Auto Film Counter  
• Double Exposure Prevention  
Ship. Wt.: 5 lbs. List \$87.50!

**25<sup>95</sup>**

**SENSATIONAL VALUE! PEERLESS SPECIAL!**  
Save \$14.00! Brand New!

### DeJur Autocritic

Precision Exposure Meter  
• Complete with Carrying Case  
• Direct Readings—Simple to Use  
• Calibrated in ASA Speed Index  
Ship. Wt.: 5 lbs. Formerly \$25.75!

**6<sup>95</sup>**

**TERRIFIC 8mm MOVIE CAMERA BUY!**  
Save \$33.00! Brand New! German Import!

### AK-8 Movie Camera

with Fast f2.8 Coated C. Z. Triotar Lens  
\$59.95 Value!  
Exclusive at Peerless!

**36<sup>95</sup>**

Check These Luxury Features:

- Brilliant Optical Viewfinder
- Single Frame and Continuous Run
- Easy Spool Loading—No Threading
- Hand Crank Socket for Dissolves
- Runs 7½" With One Winding
- Rugged All-Metal Construction

Shipping Weight: 5 Lbs.

**FULLY GUARANTEED! ORDER YOURS TODAY!**

FANTASTIC VALUES! SPECIAL PURCHASE!

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Complete With Microphone  
Case, Reels and Tapes  
Model CT-1  
Originally \$129.50!

**79<sup>95</sup>**

• Records and Plays 2 Full Hours  
• Automatic Braking of Both Reels  
• Fast Forward and Rewind Speeds

Other Pentron Super-Buys:

PENTRON TR4 HI-FI Multi-Speed	List 189.50	Sale 104.95
PENTRON HT225 HI-FI Three Speaker	List 225.00	Sale 124.95

SAVE \$142.55! 16mm TURRET OUTFIT! USED

### BOLEX H-16 Leader

Complete with 3-Brand New Wollensak Lenses  
• Latest Model with 1" f1.9 Raptor  
• 17mm f2.7 Cld. W.A. Raptor  
• 3" f4 Cld. Telephoto Raptor  
Ship. Wt.: 12 Lbs. List \$370.50!

**Used 227<sup>95</sup>**

SAVE \$24.00! USED, WORLD-FAMOUS

### Bell & Howell 220

Versatile 8mm Movie Camera  
• Fast f2.5 Coated Lens  
• Simple "Sun-Dial" Lens Setting  
• Continuous and Single Frame  
Ship. Wt.: 5 Lbs. List \$49.50!

**25<sup>95</sup>**

SAVE \$33.00! USED, WORLD-FAMOUS

### B&H 8mm 'Monterey'

8mm Movie Projector with Case  
• 500-Watt Illumination  
• Blower Cooling System  
• Sharp f1.6 Coated Lens  
Ship. Wt.: 17 Lbs. Formerly \$95.50!

**46<sup>95</sup>**

SAVE \$33.25! USED, AUTOMATIC

### LaBelle Model '55'

500-W., 2x2 Slide Projector  
• Equipped with 500 W. Lamp  
• Blower Cooling System  
• Automatic Feed & Changing  
Ship. Wt.: 16 Lbs. List \$81.20!

**47<sup>95</sup>**

SAVE \$50.00! USED, SENSATIONAL

### Polaroid Model 95

"Picture-in-a-Minute" Camera  
• Built-in Flash Synchronization  
• Takes 8-3¼x1¼" Pictures  
• Focuses from 3½" to Infinity  
Ship. Wt.: 10 Lbs. List \$89.75!

**38<sup>95</sup>**

SAVE \$45.50! USED, VERSATILE

### 35mm Argus C-4

With f2.8 Coated Lens  
• Built-in Flash Synchronization  
• Built-in Copic Rangefinder  
• Double Exposure Prevention  
Ship. Wt.: 5 Lbs. List \$89.50!

**43<sup>95</sup>**

SAVE \$115.55! 8mm TURRET MODEL!

### Bolex Model H-8

With f1.9 Coated Lens  
• Equipped with Tri-Focal Viewfinder  
• Shutter Speeds to 1/500 Frames  
• Takes 100 feet of Film  
Ship. Wt.: 5 Lbs. List \$259.50!

**Used 143<sup>95</sup>**

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### Kodak Signet Outfit

• Camera • Case • Flashgun  
• f3.5 Coated Extar Lens  
• Copic Rangefinder/Viewfinder  
• Built-in Flash Synchronization  
Ship. Wt.: 5 Lbs. List \$91.45!

**41<sup>95</sup>**

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### Latest PEERFLEKTA II

Twin-Lens Focusing Reflex Camera  
With FAST f3.5 COATED LENS



Exclusive at Peerless!  
A \$69.50 Value!  
Now Priced at Only **21<sup>95</sup>**

Check These Precision Features:

- Built-in Flash Synchronization
- Shutter Speeds to 1/2000 Sec.
- Body Release
- Double Exposure Prevention

Shipping Weight: 7 Lbs.

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	Now	Used
Contax III f2.8 Sonnar		\$103.95
Contax IIIA f1.5 Sonnar	\$374.00	159.95
Contax IIIA f2.8 Sonnar	383.00	178.50
Contax IIIA f1.5 Sonnar	412.00	188.95
Leica IIC f3.5 Elmar		85.50
Leica IIIC f2.8 Summarit		114.50
Leica IIIF f3.5 Elmar	237.00	127.50
Leica IIIF f2.8 Summicron	336.00	171.95
Leica IIIF f1.5 Summarit	357.00	174.95

### 35mm SINGLE LENS REFLEX

Exa f2.8 Westar MX	\$ 85.00	\$ 41.95
Exakta VX f1.9 Auto Xenon	241.70	189.95
Contaflex f2.8 Tessar Auto RF	169.00	80.95
Contax D f2.8 Biotar	199.00	88.95

### 35mm CAMERAS

Nesley 9-2 RF, case and flash	66.50	26.95
Nesley C22 f3.2 Reflex RF	99.50	56.95
Contessa f2.8 Tessar	142.50	72.95
Graphic 35, f3.5", Case and Flashgun	99.75	53.95
Kodak Flash Bantam f4.5	56.00	23.95
Kodak Pony 828 f4.5 C	29.50	14.50
Kodak Pony 135 f4.5 C	29.75	16.95
Kodak Retina II f2.8 Xenon RF	127.50	52.50
Kodak Retina IIA RF MX		68.95
Kodak Town & Country f3.9 RF case & flash	75.00	43.95
Kodak Auto Retina III f2.8 Xenon	190.00	115.95
Minotaur IIS chain & case	139.50	78.50
Minotaur II f3.5		48.50
Voigt Perminotour f2.8 RF MX	220.00	124.95
Voigt Vitessa f2.8 RF MX	127.50	72.95
Voigt Vito II f3.5	54.50	23.95
Voigt Vito III f2.8 RF MX	119.50	68.95

### 35mm STEREO CAMERA

Kodak Stereo f3.5	\$ 84.50	\$ 46.95
Revere f3.5 RF	174.50	72.95
Revere f3.5 RF	159.00	84.50
Stereo Realist f2.8 RF	158.50	108.95

### 2 1/2 x 2 1/4 REFLEX CAMERAS

Graflex 22 f3.5	\$ 93.00	\$ 43.95
Hasselblad f2.8 Extar/1600 C	476.00	278.95
Hasselblad f2.8 Extar/1000 F	379.50	198.95
Hufler IIA Auto f3.5 Tessar MX	126.00	72.95
Kodak Reflex II f3.5		55.95
Rolleicord III f3.5 Zeiss		58.95
Rolleicord IV f3.5 Xenar MX	149.50	84.50
Latest Auto Retina III f3.5 Xenar MX	234.50	139.95
Latest Auto Retina III f3.5 Xenar MX	249.50	143.95
Latest Auto Retina 2.8 C f2.8 Xenar MX	309.50	175.95

(Symbols: RF Coupled Rangefinder, C Coated, \* Flash Shutter)

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# SPECTACULAR

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### Kodaslide Highlux III

300-Watt, 2x2 Slide Projector

With 5" Coated Etanoxon Lens

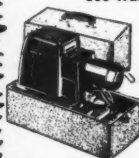
Complete with Blower-Cooler

A \$54.75 Value!

Peerless Priced at Only.....

**26<sup>95</sup>**

• Brilliant 300-Watt Lamp • Powerful Blower Cooling System • Smooth, Positive Tilt Control • Discontinued Shipping Weight: 10 Lbs.



### NOW... WITH NEW LIGHT VALUE SCALE!

Save \$77.00! Brand New! German Imported!

### Latest Certo Super '35'

PRECISION 35mm WITH 12.8 COATED TESSAR LENS

IN THE LATEST MXY COMPUR RAPID SHUTTER!

FULLY SYNCHRONIZED FOR STANDARD

and ELECTRONIC FLASH

A \$129.50 Value!

Peerless Priced at Only.....

**52<sup>50</sup>**



• Shutter Speeds to 1/500 Second • Built-in Coupled Rangefinder • Delayed Action Self-Timer • Automatic Exposure Counter • Shipping Weight: 5 Lbs.

### Great Single-Lens Reflex Buy!

Save \$252.05! Brand New! German Import!

### 35mm Praktica FX

with 12 Taylor Hobson Cooke Lens

Synchronized for Flash and Strobe!

A \$330.00 Value!

Peerless Priced at Only.....

**77<sup>95</sup>**



• Focal-Plane Shutter • 3 Contact Points • Shutter Speeds from 1 to 1/500 Second • Automatic Film Transport



### Latest 1956 Model! German Import!

### RIVAL '35' REFLEX

With Fast 12.8 Coated Lens

Same Features As Praktica but with 2 Contact Points Only!

Value \$139.50!

Brand New Rival '35'-MIX with:

12.5 Coated Pre-Set LENS LIST SALE

5-sec. Recycle ..... \$139.50 **99.00**

12.8 Coated Pre-Set TESSAR LENS ..... 169.50 **75.00**

12 Coated Pre-Set C.Z. LENS ..... 220.00 **94.95**

**SPECIAL!**  
135mm 14.5 Cid. ALBNAR Telephoto Lens  
Brand New List \$59.95! **29<sup>50</sup>**

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### 8mm CAMERAS

	New	Used
B&H 134V 12.5s	89.95	38.95
B&H 134TA 11.9 Turb.	159.95	98.50
B&H 172A 11.9 Mag. Turb.	199.95	117.25
B&H 252 12.3 Montaroy	59.95	37.95
Relux C-8 12.8 Yr. e	89.50	62.95
Kodak Brownie 11.9s	46.75	31.95
Cine Kodak Reliant 12.7s	84.50	51.95
Cine Kodak Magazine 11.9s	149.50	84.55
Keystone K-32 Olympic 12.5s	79.95	45.95
Keystone Bel Air 12.5 Mag.	89.50	46.95
Keystone Riviera 11.9 Mag Turb.	139.95	81.95
Revere 80 12.5s	74.00	31.95
Revere 80 12.5s	97.50	42.95
Revere 84 11.9 Turb.	147.50	83.50
Revere 87 12.8 Mag Turb.	119.50	58.50
Revere 40 12.5 Mag. e	99.50	51.50
Revere 44 11.9 Mag Turb.	154.50	91.95
Revere 863 12.5 Mag Turb.	142.50	83.50

### 8mm PROJECTORS

B&H 221 500 W. Case	\$ 84.50	\$ 44.95
B&H Regent 500 W. Case	79.95	91.95
De Ju 750 W. Case	159.50	74.50
Keystone K70C Brightbeam 500 W. Case	69.50	39.95
Keystone K95 750 W. Case	119.50	88.95
Revere 85 500 W. Case	124.50	56.50
Revere 90 750 W. Case	159.50	65.50

### ROLL FILM CAMERAS

Kodak Chevron 12.5 RF 800 MX	\$198.50	\$128.95
Kodak Medallist II 12.5 Ekstar	304.75	103.95
Polaroid Pathfinder 14.5 RF	249.50	145.95
Super Ixanta BX 12.8 Tessar RF	163.00	99.50

### SLIDE PROJECTORS

Argus PB 300, case e	\$ 48.50	\$ 23.95
Argus Automatic 300, e case	66.50	36.95
Goldic Manumatic 300 W. e	58.50	24.95
Goldic Caronet 300 W. case	44.75	21.95
Goldic Reflex 300 W. case 214	85.50	48.95
Kodaslide Signet 500 W. e	72.50	45.95
LaBelle 55 Automatic 500 W. e	95.00	46.95
LaBelle 75 Auto Remote 500 W. case	134.95	94.95
Revere 555 500 W. e	79.50	48.95
Revere 888 500 W. e	119.50	68.95
TDC Headliner 300W Semimatic	49.99	21.95
TDC Streamliner 500W Semimatic	84.50	47.95
TDC Duo 300, 214x214	33.50	33.95
TDC Model B 300 W. e	67.50	33.95
TDC Stereo Projector 500W. e	169.50	98.95

(Symbols: RF Coupled Rangefinder, e Coated, \* Flash Shutter)

**Highest TRADE-IN ALLOWANCE**  
**Only 10% Down • EASY TERMS!**

### GREAT SAVINGS! LATE MODELS! FAMOUS

### 35mm Leica Cameras

Limited Quantities! Order Today!	New	Used
Leica IIF, 12 Cid. Summilux	\$289.00	114.50
Leica IIF, 12 Cid. Summilux	228.00	78.50
Leica IIF, 12 Cid. Summilux	368.00	148.95

Shipping Weight: 5 Lbs.

### SAVE \$150.50! BRAND NEW! 35mm

### Kine Exakta VX

With 12 Cid. Pre-Set C.Z. Lens	<b>184<sup>50</sup></b>
• Synchronized for Flash & Strobe	
• Shutter Speeds to 1/1000 Second	
• Self-Timer • Discontinued by Imp.	
Ship. Wt. 5 Lbs.	List \$335.00!

### SAVE \$35.80! USED, COMPLETE 35mm

### Graphic '35' Outfit

• Camera • Case • Flashgun	<b>53<sup>95</sup></b>
• 12.5 Coated Graflex Lens	
• Built-in Coupled Rangefinder	
• Shutter Speeds to 1/500 Second	
Shipping Wt.: 5 Lbs.	List \$89.75!

### SEIZING SAVINGS! USED, TOP-BRAND

### Exposure Meters

Weston Master II	List \$29.95	Only 14.95
Hymedon Director	List \$32.50	Only 16.95
G.E. Model PB-1	List \$32.50	Only 16.95
Dual Sight	List \$37.50	Only 19.95

Ship. Wt.: 3 Lbs. Limited Quantities!

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### New-1956

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### SEASONAL SAVINGS ON USED

### FEDERAL ENLARGERS

### Federal Model 269

With 2 1/2 Coated Lens

List \$42.95!

Federal 276 3 1/2" 616 Lens, List \$61.95! **38.95**

Federal 311 3 1/2" 14.5 Cid. Lens, List 75.95 **38.95**

## PEERLESS CAMERA STORES

415 Lexington Avenue, New York 17, N. Y.

Dept. M-1

☐ I WANT TO BUY.

☐ I WANT TO TRADE

☐ Send New GIANT CATALOG. Enclosed find 10¢

Cash ☐ M.O. ☐ C.O.D. ☐

☐ Time Payment 10% Down Enclosed

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# PEERLESS CAMERA

415 LEXINGTON Ave. at 43rd St. N.Y. 17  
Opposite Grand Central Terminal • MU-7 1000



# A W O N FILM WHOLESALE!

\*NOTE our new address  
Come see the thousands of top values at  
our big, new New York store.

This late 1956 dated film is in its original sealed package fully guaranteed by the manufacturer. Day or Tung. Price includes processing & mounting (35mm) by m'r.

Size Lots of 3—EA.	Kodachrome	McGregor Color	Dynacolor
8mm x 25' dble. roll.	\$3.00	\$2.40	\$2.30
8mm x 25' dble. mag.	3.75	3.50	3.50
16mm x 50' mag.	5.75	5.35	5.25
16mm x 100' roll.	8.55	5.85	5.75
35mm x 20 exp.	2.70	1.85	1.79
35mm x 36 exp.	4.00	2.75	3 for 6.50

## COLOR-FILM MFR. PACKS UNDER AWON LABEL!!!

LATE 1956 DATE Price includes Processing & mtg.  
All Kodachrome filters can be used with this film.  
8mm x 25' dble. \$1.98 ea. 3 for \$5.75 6 for \$11  
35mm x 20 Exp. \$1.79 ea. 3 for \$5.25 6 for \$10  
16mm x 50' Mag. \$5.65 ea. 3 for \$16  
16mm x 100' roll ASA 32 \$8.25 ea. 3 for \$24  
8mm dble. or 16mm x 100' roll \$5.25 ea. 3 for \$15.00

## BULK KODACHROME

This film has been cut from 400' rolls, and is camera spooled, ready for your camera. Daylight or Tungsten. Kodak Proc. Incl. for all.  
16mm x 100' roll. \$5.95 3 for \$17.25  
16mm x 100' O.D. \$2.95

## SPECIAL OFFER!!!

35mm MCGREGOR Color. '57 date. Proc. & Mtg. Incl. Guar.  
36 Exp. 3 for \$4.75  
Tungsten '56 date. 3 for \$6.25  
12 exp. '56 date day or tung. 3 for \$2.90, 6 for \$5

Fresh  
KODAK  
Negative



## Brand New FEDERAL Enlargers 30% OFF List

35mm 135C. f4.5 lens. \$49.95 \$34.95  
Model 135C. Carrying case 7.25 4.95  
FOR 35 x 35 NEGATIVES  
No. 240, Diffused, f7.0 \$20.95 \$20.95  
No. 269, Diffused, f6.3 39.75 27.85  
No. 279C, Diffused, f6.3 39.75 27.85  
lens 46.95 32.95  
Carrying case for 269 or 279C \$7.25 4.95  
No. 269CL, Cold Light, f6.3 37.10  
No. 315CL, Cold Light, f4.5 80.00 56.00  
FOR 4 x 5 NEGATIVES  
No. 450, Diffused, f4.5 lens \$109.50 \$76.65

## EXCLUSIVE—RADIANT Portable Tripod Screens Crystal beaded 1956 Model

With new VYNA-FLECT fabric. These screens are guaranteed for life—proof, fungus proof, and washable. No other screens at these prices have all these higher-priced features.  
Reg. SPEC. Reg. SPEC.  
30 x 40 \$24.95 \$ 8.95 37 x 50 \$31.55 \$14.95  
40 x 40 26.95 10.95 50 x 50 33.95 14.95  
Screens are shipped R.R. Exor. collect postage

## FRESH MOVIE FILM

Late 1956 dated, fast, fine grain, panchromatic ASA 50. Prices include new fast processing service.

8mm x 25' dble. roll.	\$1.10
BOLEX 8mm x 100' dble. roll.	3.50
16mm x 50' mag.	1.75
16mm x 50' mag. Plus X or XX.	2.00
16mm x 100' Ansco.	2.75
16mm x 100'.	2.50
16mm x 100' Kodak Plus X.	2.95
16mm x 50' roll, Plus X.	1.50
16mm x 100' Kodak Super XX.	3.00
8mm Mag. B. & W.	2.00

## BULK MOVIE

8mm x 400' dble. \$4.95  
8mm x 100' dble. \$1.00  
8mm x 25' dble. 7 for price of 61. 49¢ ea.

## MOVIE—QUANTITY DISCOUNTS

SIZE	54 Rolls	27 Rolls	15 Rolls
16mm x 25'	\$8.95	\$4.95	\$2.75
16mm x 50'	19.95	10.95	5.95
16mm x 100'	49.50	29.50	17.95

\*Camera spooled  
Black & White Movie Film Processing Service  
8mm x 25' Dble. \$ .55 ea.  
16mm x 100' \$1.00 ea.  
16mm x 50' \$ .65 ea.

AERO EKTACHROME FOR MOVIE FANS—ASA 40  
8mm x 100'—\$4.75 16mm x 100'—\$4.75  
3 for \$13.25 Proc. not Incl.

## B & W MOVIE FILM

ASA 50—1956 Date  
8mm x 25' dble. \$1.00 8mm x 25' dble. ASA 20. \$1  
8mm x 100' dble. \$3.25  
16mm x 50' Mag. ASA 10 \$1.60 16mm x 100' \$2.25  
16mm x 100'—ASA 6—'55 Date \$2.00  
all with proc. Incl. BUY 6—get one extra FREE!  
16mm x 50' Mag., Orig. Kodak Pack, Neg. \$1  
16mm x 100' Roll, Kodak Super-XX, Neg. \$1.75

## COLOR MOVIE FANS 1957 DATE

For those who desire the utmost in color equal to the best color you have ever used! Price Includes Proc.  
8mm x 25 ft. double. \$2.25 ea. 16mm x 100 ft. \$6.75 ea.  
8mm x 100' dble. roll. \$6.75

## CUT FILM SPECIALS

4 x 8—original box of 25 sheets—3 boxes for \$3.50  
Your choice of KODAK XX, Portrait Pan, Infra Red, DUPONT X-F Pan, Arrow Pan; ANSCO Super Pan Press, Tri-8 Ortho.  
8 x 10—original box of 25 sheets—\$2.95 per box  
Your choice of KODAK Super Pan Press Type B, Infra Red, Tri-8 DUPONT X-F Pan, Arrow Pan; ANSCO Super Pan Press, Process, Comm. Ortho.  
Anso Color Day or Tung. \$2.50 ea. 6 for \$12  
4 x 8 \$3.95 ea. 3 for \$11



## 4-LITE FOLDING MOVIES BAR LIGHT

with sturdy metal case and 7 ft. heavy duty cord reg. \$16.95 SALE \$8.95  
Bulbs remain on bar when in case \$1 each with purchase of bar.

## AERIAL FILM Recent date! in original metal containers.

LINAGRAPH Ortho Weston 24, 35mm x 100' 98c ea. 3 for \$1.10  
INFRARED (Weston 50) 9 1/4" x 75" \$4.00  
5 1/4" x 20" 2 for \$1

KODAK XX	KODAK TRI-X
5 1/4" x 20" \$4 for \$1	5 1/4" x 20" 2 for \$1
5 1/4" x 25" 3 for \$1	5 1/4" x 25" 3 for \$1
5 1/4" x 50" 1.49	7 1/8" x 18" \$1 ea.
7 1/8" x 12" 5.95	7 1/8" x 26" 5.25
9 1/4" x 75" 7.95	9 1/4" x 75" 7.95
9 1/4" x 100" 14.95	9 1/4" x 100" 14.95

## SHOOT PICTURES FOR PENNIES

ANSCO Color Tung, 35mm x 100' One Daylight Reorder, 10 Empty Cartridges plus a One Year Free Subscription to U.S. Camera (\$1 Value)  
—Total Value \$35 AWON PRICE—\$20.

ANSCOCHROME Day, 1956 DATE ASA 32  
35mm x 100' (orig factory pack) \$30.00  
35mm x 28' (orig factory pack) 7.99  
35mm x 30 exp. \$1.35 ea. 4 for 4.98  
120 or 620 3 for 3.00

SPECIAL AWON OFFER! Bulk Film Special!  
35mm x 100' Kodak TRI-X \$2.50  
35mm x 100' B&W ASA 24 98c  
35mm x 100' Kodak Ortho Pos film \$1.50  
35mm x 100' Ansco ASA 50 \$1.50  
16mm x 400' Positive Film \$3.95

## SENSATIONAL AWON VALUE!

35mm x 36 exp. Kodak Plus X O.D. RELOADS 10 for \$1—while they last!  
35mm Fresh Bulk Negative Safety Kodak Plus X, Super XX, Kodak Weston 24 or DuPont #1 or #2—100' \$1.98 ea.; 400' \$7.50  
35mm x 20 Exp. Cart. Plus X or Super XX 6 for \$1.50; 12 for \$2.50 or Tri-X or Infra Red

## PAPER SALE

CONTACT PAPER—less than 1¢ a print  
7 1/4 x 7 1/4" SWGL (250 shots), #1, 2, 3, 4 \$2.75  
10 x 10" SWSM #1, 2, 4 1 box (100 shots) 98c  
8 1/4 x 11" Reflex Copy 1 box (100 shots) 1.50  
18 x 24" LWSM #1, 2 1 box (50 shots) 1.98  
20 x 24" SWSM 1 box (50 shots) 1.98  
KODAK 35mm x 100' LWSM #3 98c ea.

## ENLARGING PAPER

HALOID 10 x 10" DWSM #1 1 box (100 shots) \$1.89  
ANSCO BROVIRA, 11 x 14", SWGL #1 (50 shots) \$1.89

## NEW EXPOSURE METERS

The New SEKONIC, complete with case & chain. AWON PRICE—\$7.95  
NORWOOD DIRECTOR M-2 List \$32.50 AWON PRICE—\$22.95  
DEJUR DUAL-PROFESSIONAL List \$28.95 AWON PRICE—\$17.95  
DEJUR "5B" with case List \$15.95 AWON PRICE—\$9.95  
WESTON MASTER II List \$29.95 AWON PRICE—\$21.95  
New WESTON DR Direct Reading List \$16.95 AWON PRICE—\$12.95 incl case  
Case for any of above—\$1.95

## THIS MONTH'S SPECIALS

16mm x 50' mag., XX, Kodak proc. Incl. \$2.25  
Cardboard Stereo Mounts 100 for \$2.50  
1000 for \$25.00  
Anso 35mm Cardboard Mounts 100 1.00  
1000 for 10.00  
Daylight BULK FILM LOADER & 5 cartridges 4.95  
All film O.D. unless otherwise stated.  
20% D.P. on all C.O.D. PLEASE U.S. Excess

FREE with every roll of 35mm color film, one roll of 35mm B&W film!

We have 300 rolls of late 1955 Polaroid Film, Type 31, 2 3/4" x 3 1/2" 6 rolls for \$5

## FLASHBULBS—40% OFF

All sizes in stock  
GE #5 120/case \$8.50 case

## SPECIAL SALE—Close Dated 1956 120 & 620 KODACOLOR 6 for \$8.50

Amazing results with

## LANTERN SLIDE PLATES

These are exposed and developed just like contact or enlarging paper. After developing, these plates can be used in your slide projector or mounted in a frame and backed by any colored paper for the effect you desire.  
36 glass plates per box  
2 x 2.....89¢ box 3 1/4 x 4.....98¢ box

## HIGH SPEED—ASA 32

## COMOUFLAGE COLOR FILM

at ridiculously low prices!  
Used by USAF to detect camouflaged areas.  
35mm x 20 exp. 3 for \$1.50  
35mm x 75' \$3.50

## BRAND NEW!

For 8mm, 16mm and 35mm

## MORSE G-3 DEVELOPING OUTFIT

List \$28.50 AWON PRICE—\$21.95

Please include postage with all your orders.  
20% DISCOUNT on all new cameras, projectors, etc.  
Before you buy, get our low price!

## AWON FILMS

\*100-M West 29th Street, New York 1, N. Y.

you thrilled to

**CINERAMA**

you marveled at

**CINEMASCOPE**

you cheered

**TODD A-O**



Photo by Van Zandt

**HOME  
VISTASCOPE  
LENS**

# A NEW EXPERIENCE...

**VISTASCOPE**

**1. 3-DIMENSION** now achieved without glasses!  
Two different focal lengths form a single sharp picture.  
This creates the illusion of 3-dimension.

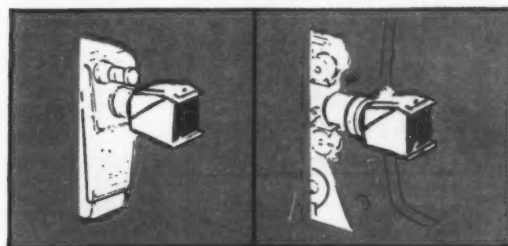
**2. WIDE-SCREEN** matches the grandeur of natural vision! Vistascope captures the same size image as formed by the human eye.

**3. PAYS FOR ITSELF—SAVES 50% OF FILM COST**

**NOTE:** No special equipment! No special glasses!  
No special film! Your own movie camera!  
Your own projector! Your own screen!  
Your own 35mm camera with 65mm focal length or larger!

**THERE IS NO SUBSTITUTE FOR VISTASCOPE!**

Color slides and movies that rival Hollywood! You've never experienced such life-like beauty! Thrilling, vivid realism that rocks your living-room! Recapture in glorious VISTASCOPE precious moments that will forever come alive in your own home. Take your own VISTASCOPE color slides—show your own VISTASCOPE films!



**ON YOUR CAMERA    ON YOUR PROJECTOR**

ONCE YOU'VE TRIED VISTASCOPE YOU'LL NEVER BE SATISFIED WITH ORDINARY PHOTOGRAPHY! RUSH THIS COUPON TODAY! GET THE FULL STORY ABOUT 3-DIMENSIONAL, WIDE-SCREEN VISTASCOPE COLOR SLIDES, AND MOVIES!



**NORMAL LENS**



**VISTASCOPE LENS**  
(like the human eye)



**WIDE ANGLE**  
(notice reduction and distortion)

For 8mm movie cameras and projectors — \$75.00

For 16mm movie cameras, 35mm\* color slide cameras and projectors (also fits reflex cameras having 35mm adapters) — \$125.00

For unit compatible with Cinemascope — fits 8mm, 16mm, 35mm still — 100% increase — \$150.00

\*Having 65mm and longer focal lengths.

**Sold only at Authorized Vistascope Dealers**

**ASK FOR FREE WEEK-END TRIAL**

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Please send me the VISTASCOPE story (2 color brochure) and the name of my nearest dealer.

Name.....

Address.....

City.....Zone.....State.....

**THERE'S NO SUBSTITUTE  
FOR REAL VALUES...**



**EXAKTA VX**  
LATEST 1955 MODEL



Will accept  
**PENTAPRISM  
FINDER**  
with f2

Coated Biotar in Auto-Diaphragm  
Reg. \$345.  
**NOW \$197.50**  
used

**EXAKTA PRAKTIFLEX,  
PENTACON ACCESSORIES**



Prism with Rangefinder \$31.50  
Prism with Rangefinder and Ground Glass 18.50  
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Extension Tubes 7.50  
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Tolding BC \$9.95  
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**Movie Fans  
MITCHELL HAS THE FASTEST!**

**8mm Telephoto**

1 1/2" f:1

**Only \$75.00**

**16mm Telephoto**

3" f:1.5. Only \$75.

**16mm Wide Angle**

10mm f:2.2. Only \$49.95

13mm f:1.5 \$59.50

Convert Your Slide Projector



**SAVE ON BRAND  
NEW  
AUTOMATIC  
SLIDE CHANGER**

Newest way to store and show slides! For 2 x 2 projectors, fits AMPRO, KODAK, RYE, TDC, VIEWLEX, SEAN, BRUNBERG, ER. Complete with mag. of 36 slides and adapter. Specify projector model.

Reg. \$14.95 **\$9.95**

Mag. \$2.25—Spec. **\$1.59**

**BRAND NEW  
FAMOUS  
DAVIDSON  
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Reg. Now  
Conquest Elevating  
3 section \$19.75 \$13.95  
4 section 15.40 9.49



**NEW!**

LATEST  
MODEL

**AUTOMATIC**

**PENTACON**

with f2 Coated lens in Auto-Diaphragm.

Reg. \$259.50  
**NOW \$147.95**



**IMAGE  
ERECTING  
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for LEICA and CONTAX etc.

**BRAND NEW—COMPLETE  
WITH CASE**

\$40.80 Value **\$22.50**



**A PROFESSIONAL METER  
AT AN AMATEUR PRICE**

**SEKONIC  
PHOTO ELECTRIC  
EXPOSURE METER**

- Simple to use
- For the New Compur "Light Value" system!
- Direct Reading
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- Long life

**\$8.45**

complete with case and chain



**SAVE \$24**

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2 1/4 x 2 1/4

**GOLDE**

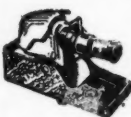
**REFLEX**

**PROJECTOR**

300 W. Blower Cooled, F:3.5 lens.

35mm adapter. Free Case \$84 reg.

**ONLY \$60.00**

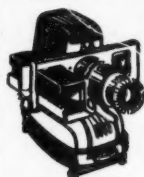


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**300 Watt SLIDE PROJECTOR**

But It's A Nationally Advertised Brand

You'll Recognize Instantly!



**Brand New—You get the  
PROJECTOR plus 12 TRAYS**

REG. \$74. Value **ONLY \$49.99**

**A MITCHELL GIVE-A-WAY!**

Look What You Get For Only Pennies...

**A Brand New  
8mm MOVIE CAMERA**

(Nationally advertised in Life & Sat. Eve. Post)

with super-fast f1.9 Lens and Interchangeable Mount

PLUS 1 1/2" f:3.5 TELEPHOTO LENS

(a precision lens)

PLUS a Genuine LEATHER GADGET BAG

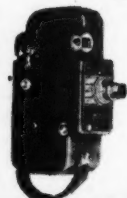
**\$59.95**

**.02 1/2**

**.02 1/2**

(\$25 worth of merchandise for 5c) **ONLY \$60.00**

**THE  
BEST BUY MITCHELL HAS EVER  
OFFERED IN A  
16MM MOVIE CAMERA**



Look at these features!

- f:2.5 Lens
- 100 ft. economical spool load
- Interchangeable lenses
- Slow motion and sound speed
- 20 ft. wind
- Brilliant Finder

**AND LOOK  
AT THE PRICE**

REG.  
\$59.50

MITCHELL  
PRICE **\$39.95**

**GENUINE TELEPHOTO  
LENS FOR ARGUS C-3**



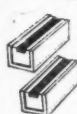
Do not confuse  
with cheap accessory  
lenses!

135mm f4.5 Complete with view-finder mask.

**SPECIAL**

**\$37.50**

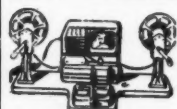
**TDC—VIEWLEX—OWNERS!  
THIS IS FOR YOU**



Trays for your TDC Selection or Viewlex Change-O-Matic. Holds 36 slides per tray, cardboard or glass.

12 for \$5.50

Specify Projector



**SAVE  
OVER  
50 %  
on Movie  
Editing  
Equipment.**

**MANSFIELD EDITORS**

complete with action Editor, rewinds, splicer.

8mm Action Reg. \$39.95 Now \$21.95

8mm Deluxe Reg. \$5.50 Now \$2.95

16mm Deluxe Reg. \$9.50 Now \$2.50



**Large  
DeLuxe Heavy Duty  
GADGET BAG**

10 x 7 1/2 x 3. Extra pocket. Button Down Flap. Zipper top.

\$4.95 value Postage 25c **\$2.25**

**SAVE \$12**



**Genuine Leather**

Gadget Bag 10 x 12 x 4

Reg. \$24. Postage 75c

**\$12**

**HERE'S AN INEXPENSIVE  
GIFT FOR MOVIE FANS!  
4 LAMP LIGHT BAR**



Complete with Carrying Case & 4 Lamps  
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Dept. M1

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Brand New Nationally Advertised

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Split Image &  
Ground Glass Focus  
• Matched f:3.5  
ctd. lenses  
• FX Synch  
• Speeds to 1/300

**\$29.50**

EXTENSION TUBES FOR LEICA  
HIGH QUALITY  
GERMAN MADE  
ANODIZED



Reg. \$17.95

**\$4.95**

NOW IS THE TIME TO  
BUY THAT LENS!

8MM

7mm F2.5 W. A. ....	\$18.50
6.5mm. F1.9 8-ELEMENT W.A. RETROFOCUS .....	28.75
1 1/2" F3.2 FOCUS MT ...	10.75
1 1/2" F2.9 FOCUS MT ...	12.95
1 1/2" F2.5 FOCUS MT ...	15.99
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16MM

17mm F2.7 W. A. ....	\$24.45
3" F3.5 FOCUSING .....	22.75
3" F2.5 FOCUSING .....	29.75
3" F1.9 FOCUSING .....	34.95

KODAK  
RETINA IIIC  
F.2 XENAR



**\$137.50**

Telephoto Lens \$59.50  
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We have managed to obtain a  
limited number of BRAND NEW  
(disc. model)

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with f3.5 coated  
Xenar lens, M-X  
flash synchroniza-  
tion.

Only **\$87.50**

Case \$10

## The New AUTOMATIC 1956 PRAKTIFLEX FX



with the sensa-  
tional Automa-  
tic Westenar  
f2.8

Only **\$84.49**

with f2.8 Tessar Preset..... **\$76.95**  
105mm f4.5 TELEPHOTO  
Only..... **\$17.95**

## The New Guaranteed for Life VIEWLEX "Project-O-Matic" AUTOMATIC SLIDE PROJECTOR



The modern way to show your slides...  
... quickly, easily,  
automatically.  
Uses any type  
mount - 3x2 or  
Bantam inter-  
mitted. Refills  
slides in se-  
quence... and  
many other ex-  
clusive features.

**\$59.95**

Complete with case, f3.5  
ctd. lens and 1 tray Only...

## COMPLETE YOUR 8mm CAMERA OUTFIT

Brand New—Handsomely  
Gift Boxed

## LENS SET

1 1/2" f1.9 TELEPHOTO and  
6.5mm f1.9 WIDE ANGLE

Only **\$47.95** COMPLETE

YOUR BEST BUY IN A CHRISTMAS GIFT!

2 1/4 x 2 1/4

## FOLDING CAMERA OUTFIT

- f6.3 Ctd. Lens
- speeds to 1/200 sec.
- Leather Eveready Carry Case
- Flash Gun
- 2 Batteries
- 2 Rolls Film
- 12 Flashbulbs

\$57.50 Value

Only

**\$31.50**

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Brand New, factory guarantee. LOOK AT THESE FEAT-  
URES... 1/2 the size of a small typewriter... Only  
14 lbs. ... full hour of recording... fast forward  
and rewind... two-tone case. COMPLETE  
WITH Crystal Mike, 5" Reel & Tape, Extra  
Reel & Power Cord. Nationally advertised at  
\$99.50.



ONLY **\$68.75**

LOWEST PRICES EVER!

## PLASTIC RECORDING TAPE

5" Reels 3 for **\$4.99** 7" Reels 3 for **\$6.99**

THE GREATEST BUY WE  
HAVE EVER OFFERED  
ULTRABLITZ Expert

## ELECTRONIC FLASH UNIT

COMPARE THESE FEATURES

- Weighs only 3 1/2 lbs.
- Operates on four 15c Batteries
- Also operates on AC current
- 1/1000 sec. flash duration
- Guide # 250 for B&W

**\$39.95**

NOW COMPARE THE PRICE...

Reg. \$59.50  
MITCHELL'S SPECIAL  
Quantities Limited

Brand New Nationally Advertised

## RICOH FLEX VI



Precision Imported  
Reflex  
• Matched f:3.5  
ctd. lenses  
• Built-in Synch  
• Takes 35mm film back  
• Complete with case

Only **\$24.95**

Auto-Stop Attach \$4.95

## IMPORTANT

We have a few 3 1/4 x 4 1/4  
SPEED GRAPHICS  
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THE LOWEST PRICES  
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Write Now!

## CLOSE-UP LENSES FOR YOUR ROLLEI

Set #1 40"	<b>\$9.95</b>
Set #2 18 1/2"	
Set #2 20"	<b>\$9.95</b>
Set #2 12 1/2"	

FREE CASE

THE LIGHTEST  
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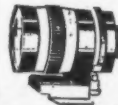
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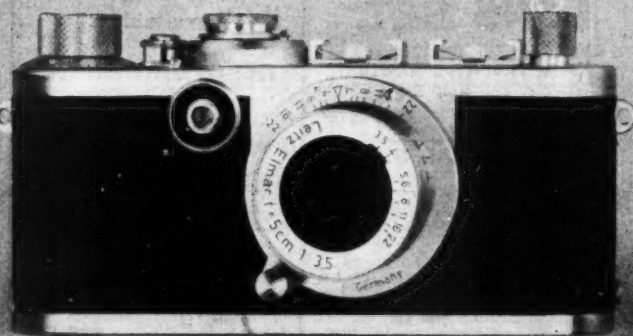
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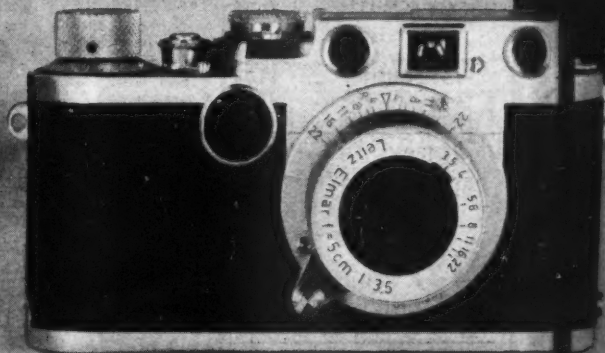
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# REPORT: THE

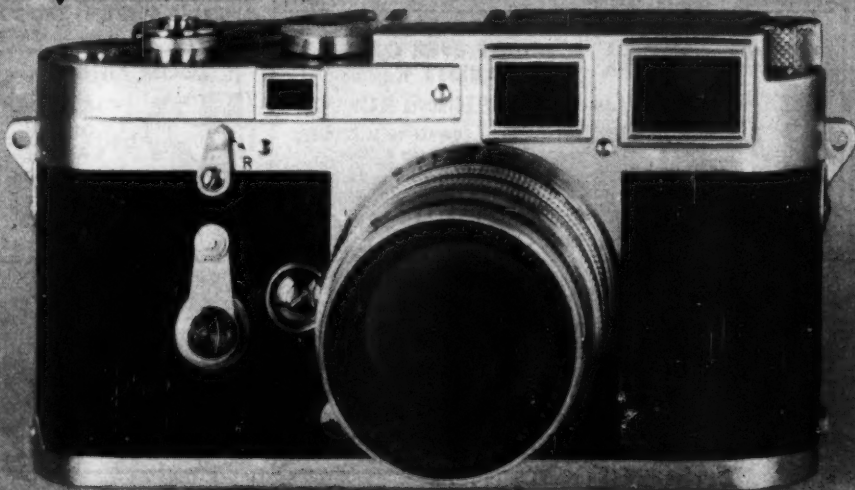


▲ **LEICA II:** Speeds 1/25 to 1/500 sec. No rangefinder. Optical viewfinder, separate rangefinder fit shoes on camera.

▼ **LEICA IIF:** Integral coupled rangefinder and viewfinder for 50mm lens. Speeds from 1/25 to 1/1000 sec.



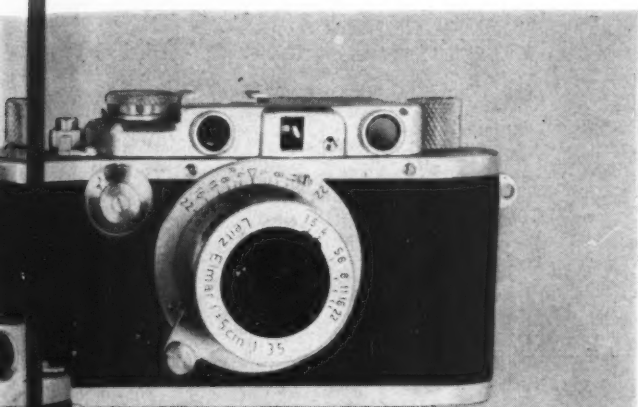
▼ **LEICA M3:** Larger, heavier, sturdier camera body than I, II, III. Has combined rangefinder and multi-lens viewfinder; bayonet, instead of threaded lens mount, rapid-wind lever, single shutter speed dial, automatic setting exposure counter, removable bottom, hinged back.



▲  
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in

By HERBERT KEPPLER

# LEICA SYSTEM



▲ **LEICA 72:** Canadian-made, single-frame model with body similar to pre-war Leica G. Has coupled rangefinder, separate viewfinder, speeds 1 to 1/1000 sec. Makes 72 pictures, 1 x  $\frac{3}{4}$  in., on standard 36-exposure roll.



▲ **LEICA IIIf:** Same as IIIf but also has separate slow-speed dial 1 to 1/25 sec. and built-in self-timer located on front of camera.

IF YOU'VE EVER owned a piece of Leica equipment or have even held one in your hand, you've probably been conscious of a certain desire to continue holding onto it. There seems to be something intrinsically desirable about Leica apparatus. True, some part of it may be in the name "Leica," which, for over 30 years, has had somewhat the same effect as the name "Rolls-Royce." But there is something more. Perhaps it is the compactness, the watch-like precision, the quality of construction, or its legendary durability. Maybe it is all these things. Let's see if we can, in part, analyze this particular feeling, trace it to its source, separate the truth from the myth. For as good as the Leica and its accessories may be, they cannot be perfect—nothing is.

## *The five Leicas*

There are five Leica cameras in production. Basically, the If, IIIf and IIIIf are extremely compact units, similar in size and construction to the earlier Leica models. The Canadian-made 72 model, similar to these, is primarily for those interested in making single-frame film strips, or others needing 72 exposures on a single roll of film. The M3 model has been made as the latest and most advanced 35mm camera available, but it has sacrificed a degree of compactness to versatility.

We won't name the features of each instrument here. That has been done in the family portrait, *opposite*, and reams have already been written on each camera. Instead, let's examine the family itself and see how well everything fits its purpose and the Leica system.

All Leica cameras have some features in common. They are easy to handle, have one of the quietest shutters ever designed (the M3 may be the quietest), and each is lovingly made. A properly aligned Leica will take pictures with a quality unsurpassed by any other 35mm camera. That goes for the M3 of today or of a quarter-century-old Leica A. Leicas are justly famous for durability. They keep going. Breakdowns, even after many years of use, are rare if the cameras are given proper care.

The If, IIIf and IIIIf models are the most familiar cameras. Actually, they are only slightly larger than the very first Leica invented. Any of these models equipped with a 35mm f/3.5 wide-angle Summaron, or a 50mm f/3.5 Elmar collapsible lens, can be tucked into an average coat pocket.

Criticism has been made of the Leica's removable base plate; some say that a removable back would be



# ACCESSORY LENSES: EACH DIFFERENT FOCAL LENGTH

50MM LENS SEES THIS



VIEW: 27° VERT., 40° HOR.

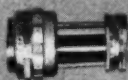
ACCESSORY LENS SEES THIS



35MM F/3.5 SUMMARON ANGLE OF VIEW: 38° VERT., 55° HOR.



VIEW: 27° VERT., 40° HOR.



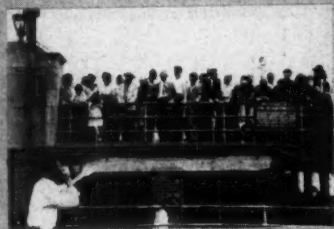
90MM f/4 ELMAR ANGLE OF VIEW: 15° VERT., 22° HOR.



VIEW: 27° VERT., 40° HOR.



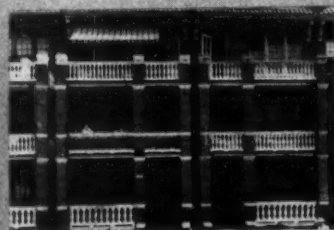
135MM f/4.5 HEKTOR ANGLE OF VIEW: 10° VERT., 15° HOR.



VIEW: 27° VERT., 40° HOR.



200MM f/4.5 TELYT ANGLE OF VIEW: 7° VERT., 10° HOR.



VIEW: 27° VERT., 40° HOR.



400MM f/5 TELYT ANGLE OF VIEW: 3½° VERT., 5½° HOR.

# HAS ITS USEFUL PURPOSE

## COMMENTS

The widest angle Leitz lens currently available is the 35mm Summaron. (A 28mm f/6.3 Hektor has been discontinued and will shortly be replaced with a 28mm f/5.6 Summaron.) The 35mm Summaron lens couples to the rangefinder, but a special viewfinder must be used with all Leicas. The principal use of a 35mm lens is to include more in the picture area from a given distance. Many photographers now prefer it for general use.

When you want to minimize foreshortening distortion in portraiture or merely bring that subject slightly closer without decreasing camera-to-subject distance, the Elmar f/4 90mm lens can be of much help. It's available in a rigid mount for all Leicas, or a collapsible mount for the M3 which allows it to be carried compactly mounted on the camera. If you need a faster lens than an f/4, there's the 85mm f/1.5 Leitz Summarex.

The 135mm f/4.5 Hektor, is the longest focal length lens that can be hand held safely. It's used most often for photographing distant objects but many find it excellent for portraits, despite some danger of perspective flattening. The 135mm Hektor comes in a long mount coupling with the Leica rangefinder (and the viewfinder on the M3); also a short mount for reflex housings. Need a faster lens? There's a 125mm f/2.5 Hektor.

The barrel of the 200mm f/4.5 Telyt is extremely short but this telephoto lens has been designed for use with a reflex housing since critical focusing on a ground glass is essential for good pictures with it. If you can't use the housing, there's a lens flange which attaches the lens directly to the camera. However the lens does not couple to the rangefinder and camera-to-subject distance must therefore be set manually.

The 400mm f/5 Telyt is the longest focal length lens Leitz manufactures in the Leica system. It requires an exceptionally rigid tripod to hold it steady and must be used in conjunction with a reflex housing. The 400mm Telyt has a minimum focusing distance of 25 ft. but can be used at closer distances with extension rings. Photographers of sporting events have found this lens excellent for making close-up pictures.

far easier for both loading and cleaning. However, Leitz engineers felt that a single-piece body was a far stronger type of construction. (In the M3, however, Leitz has incorporated a hinged back door into a single piece body, an effective compromise).

The separate rangefinder-viewfinder system of the "f" models has also been criticized. The trend has been away from separate windows for the rangefinder and viewfinder and towards a single window which could house both units. Leitz designers have kept the windows separate on the If, Ilf and IIIf models. They felt that the enlarged rangefinder image (1.5X magnification) was really necessary for accurate focusing, and that this rangefinder could not be successfully combined with a viewfinder without appreciably reducing the size of the rangefinder image. With the 1938 Model IIIb Leica, Leitz *did* move the two peep windows close together so you could almost use them simultaneously. But the designers felt that an optical system truly superior to that they were already using could not be incorporated into "f" models. A completely different camera would be needed.

### Enter the M3

In the M3, the Leica manufacturers have answered just about every important criticism of their other cameras, and they have added many other features. Photographers have been quick to come up with a fresh list of suggestions and criticisms, but the Leitz answers to these (see page 123) seem quite sensible.

Meanwhile, the M3 has been gaining ground. In fact, Leitz can hardly keep up with the demand. In the M3, they have produced a camera which, although radically different than any other Leica, fits snugly into place in the Leica system.

### The Leica accessories

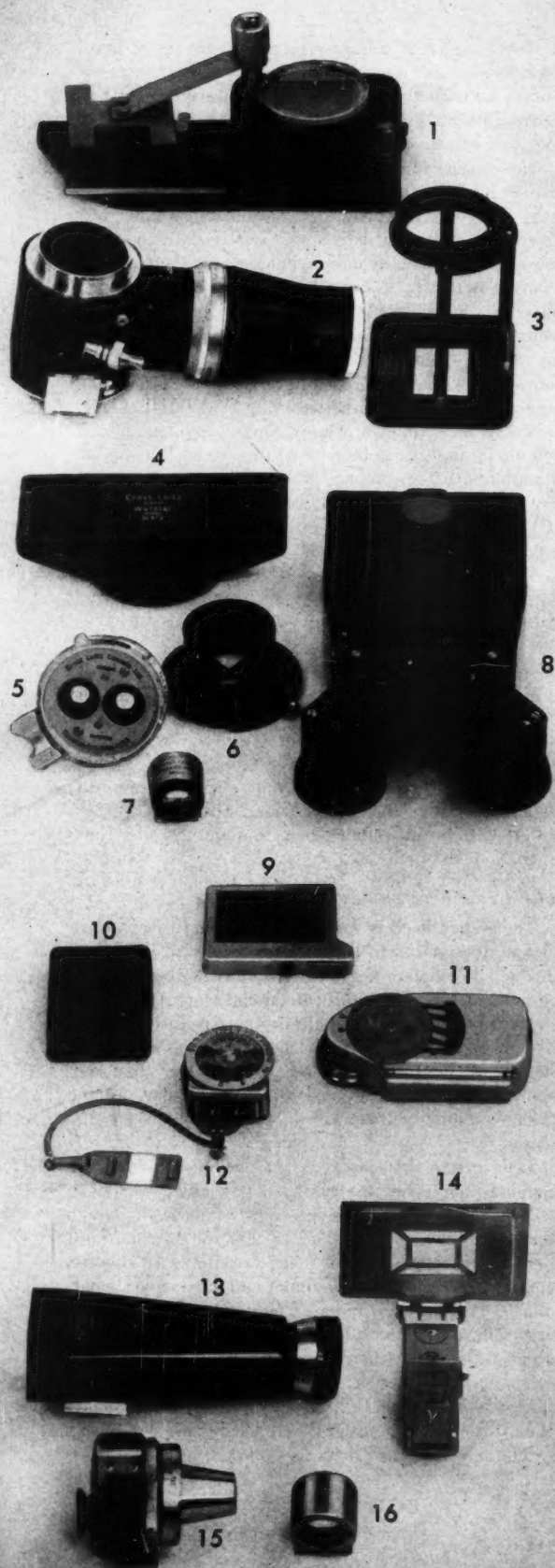
The system itself is vast in range, from tiny exposure meters designed to fit the accessory shoes of the Leica, through a complete stereo system, to really complicated equipment for technical, professional work (page 56).

We'd better bypass the filters, cable releases and the like. They are made to fit the Leica cameras and lenses specifically and serve as well as or better than any similar equipment. The sunshades, in particular, deserve praise as most of them are designed to match specific lenses.

Let's get to the lenses. When the new 35mm f/5.6 Summaron reaches the market early next year, Leitz will have a comprehensive series of lenses from 28 through 400mm. Three, the 125, 200 and 400mm, must be used with the Visoflex reflex housing. All the rest couple directly to the rangefinder and have separate parallax correcting viewfinders. There is bound to be some criticism of the 28mm lens's maximum aperture. F/5.6 seems rather slow when f/3.5 objectives are available in other makes. However, Leitz feels that the f/5.6 Summaron will represent a higher degree of optical quality than is found in the faster 28mm lenses made by others.

The 50mm f/3.5 Elmar, [Continued on page 106]

### ACCESSORIES AND 50MM LENSES ▸



## FIVE ACCESSORY GROUPS: THERE ARE MANY MORE.

**FOR CLOSEUPS:** There are so many different types of equipment available for closeup photography that the Leica enthusiast can become confused choosing between them. Here are only a few: The Focalslide (1) is designed for stationary objects since you must first focus on a ground glass, then slide the camera body behind the lens to make the actual picture. The Visoflex reflex housing (2), on the other hand, allows ground-glass focusing right up to the moment you shoot the picture. The Auxiliary Reproduction Units (3) are fixed-distance framing devices for shooting small objects or copying.

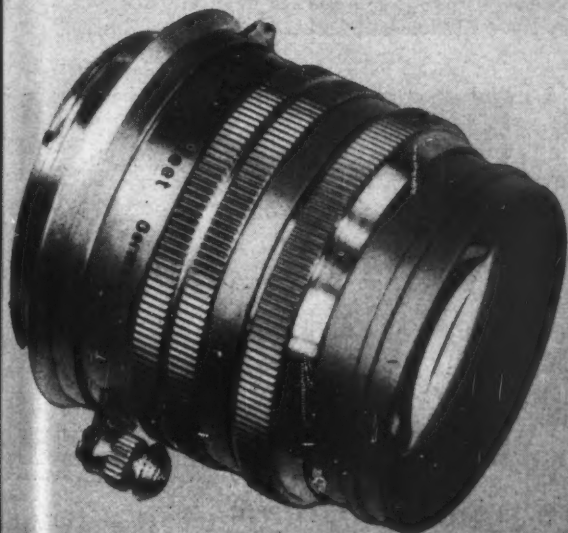
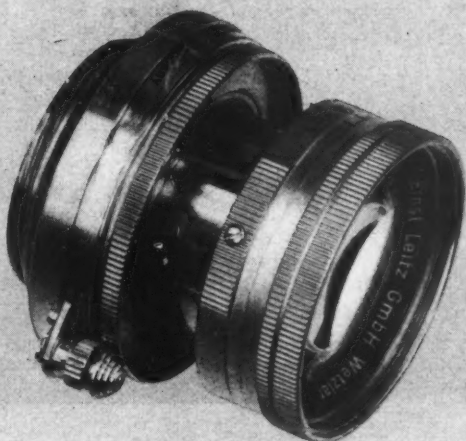
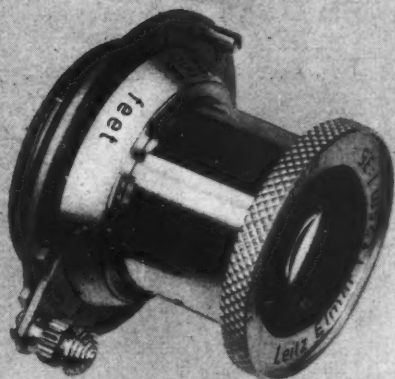
**FOR STEREO:** The Leica Stereo System divides 35mm standard 1 x 1½-in. format into a pair of vertical stereo pictures. The Stemar (5), the basic stereo unit, contains two matched 33mm Elmar f/3.5 lenses and is used alone up to 15 ft. with its special lens shade (6). The Prism Attachment (4) must be used to get proper stereo perspective when photographing beyond 15 ft. The Stereo Viewfinder (7) fits the camera's accessory shoe. The Stereo Viewing Unit (8) has 5X magnification and a built-in light source. Projection equipment is also available.

**FOR PROPER EXPOSURE:** The Leica system includes two tiny reflected-light exposure meters with booster cells (9) and (10) for use in low-light intensities. The Leica-Meter M (11) is designed only for the Leica M3. It fits the accessory shoe and couples directly to the shutter-speed dial so that shutter speeds are set automatically when the meter has been set to the desired lens opening. The Leica-Meter 2 (12) can be used in the leather case, slipped into the camera accessory shoe, or carried on the metal chain. Incident-light attachments are available for both meters.

**FOR EXACT FRAMING:** The viewfinders built into the models If, IIIf and IIIIf show a non-parallax corrected view for the 50mm lens only, while the M3 finder has a parallax correcting view for the 50, 90 and 135mm lenses. For exact parallax-corrected framing of all lenses, Leitz has a varied collection of optical and frame finders. A few are: Sports Frame Finder (13) for 200mm lens; Universal Frame Finder (14) with masks for 50, 90 and 135mm lenses; Imarect Universal Optical Viewfinder (15) for all lenses from 35 to 135mm; Individual Optical Brilliant Finders (16) for 35, 50, 85, 90 and 135mm lenses.

(Continued on page 108)





## THREE "NORMAL" LENSES: WHICH DO YOU NEED?

**F/3.5 ELMAR** is the classic Leica lens, originally designed for and mounted on the first Leica A. The lens is extremely sharp at f/3.5 and reaches maximum definition at from f/6.3 to f/8. It is the least expensive normal lens and is in a shallow collapsible mount, making it the most compact. Elmars for the M3 camera have rim-set click stops, but the lenses for other Leica models have a tiny lever next to the front element, *shown opposite*, which can be a problem to operate when lens hoods and filters are used. (However, there is a combination lens hood and diaphragm-adjusting ring with click stops which makes aperture settings visible from the side. Filters are mounted on the front of the hood.) If you don't need a lens faster than f/3.5, the Elmar should definitely be your first choice. Far too many people spend money on faster and thus more expensive lenses than they actually ever need.

**F/2 SUMMICRON** design has been made possible by recent developments in high refractive glass and lens coating. In 1953 it replaced the f/2 Summitar as the standard f/2 lens and has, since then, proven itself one of the finest 50mm lenses available for any 35mm camera. At full aperture, definition is excellent. Maximum sharpness occurs generally around f/4. The Summicron has click stops and is in a collapsible mount. Summicrons for the M3 model (bayonet-mount) are identical in operation to those for the other Leicas (screw-mount). If you plan to shoot under adverse light conditions where you'll need more than the f/3.5 aperture the Elmar offers, the Summicron will be the lens to buy.

**SUMMARIT F/1.5** is the largest aperture 50mm lens in the Leica system. Definition is acceptable at f/1.5 and improves when the lens is stopped down slightly from full aperture. Maximum resolution occurs at about f/4. The Summarit is a larger, heavier objective than the Elmar or Summicron, has click stops and is in a rigid mount. With the new, faster black-and-white and color films available, this lens becomes less of a necessity for the photographer working under poor lighting conditions. A number of photographers feel that with the f/2 Summicron, they can actually take just about any picture that can be made with the f/1.5 Summarit. However, if you feel the necessity of squeezing out that very last bit of lens speed for low-light intensities, the Summarit may be the lens you need for the job.



*Berlin, 1932*



*Thomas Mann, 1929*

*Accra, 1953*



# EISEN



EISENSTADT BY LEONARD McCOMBE

◀ *Israel, 1955*



Venice, 1934

**P**HOTOJOURNALISM owes very much to a *Life* magazine staff photographer named Alfred Eisenstaedt, who for 25 years, unwittingly (perhaps unwillingly), has been photojournalism's disciple, practitioner and foremost prophet. Capably, quietly, without aesthetic jargon, this mild yet nervously active man has produced photographs that will live, and pictures that will die the moment after the magazine in which they appear leaves the newsstand. Many editors and photographers have learned their craft from this former belt-and-button salesman who has seldom refused an assignment. His pictures have been their school; and learning to evaluate and use them, their curriculum.

Thirty-five photographers form *Life's* photographic staff. Some are known specialists in scientific, technical or electronic flash photography, but Eisenstaedt is one of a versatile group, dependable for a single picture five minutes' walk from *Life* or a month's essay assignment in Africa. No one knows what or when the next call will be, yet on every assignment, each photographer must produce a technically excellent, complete story. There is seldom time or chance for a retake.

The career of a *Life* staff photographer is no easy way to glory. His responsibility is enormous, and he finds little time for a normal home life. Some men

# STAEDT

*For 25 years, he and his Leica have led photojournalism. But equipment, curiosity, enthusiasm and discipline alone cannot explain his success. The secret lies in the man himself*

*..... by Herbert Keppler*

can stand such a vigorous routine for five or ten years and then think of retiring to a less hectic existence. But not Eisenstaedt, whose name was on the masthead of the first edition of *Life* in 1936. He has solved the family problem, admitting: "A photographer's wife must realize that he belongs 51 per cent to the magazine, 49 per cent to her. If he has any personal worries when on an assignment, they may affect his work."

Eisenstaedt has been a photojournalist since 1929. He has never become unnerved, suffered a breakdown or lost the taste for his work. If he were a cold, aloof personality with a brutal aggressiveness, this accomplishment of 25 years would not seem so remarkable.

The Eisenstaedt you talk with is frank, amiable, warm and natural. He stands 5 feet 4 inches, has





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*Japanese Pearl King, 1946*



*△ Mau-Mau sword, Kenya, 1953*

*◁ Multnomah Falls, Oregon, 1939*

## ***Pictorialism: he still uses it.***

Many photographers began work making pictorials and later forsook the technique completely. Eisenstaedt still hews to pictorialism to build the eye appeal in a story. The silhouette picture of Japanese Pearl King Mikimoto is one of many different pictures of the man Eisenstaedt turned in to *Life* for their decision (see another picture, page 63). Eisenstaedt wanted to show the Mau-Mau blade as a frightening, dangerous weapon. He contrasted the sun-reflected blade against a dark sky because pictures of the blade, held in a man's hand against an earth background, seemed weak, lacking in strength. The Multnomah Falls impressed Eisenstaedt. He used the man's figure to indicate their height.

## **EISENSTAEDT (Cont.)**

thinning dark hair, and rarely carries a camera unless on assignment or vacation. You might imagine him in a small studio photographing children and babies.

You chat with Eisenstaedt. As he replies, his eyes wander around the room—the photographers' lounge at *Life*. He interrupts himself to remark that more wastebaskets are needed, that the room is not kept sufficiently clean, that there is too much clutter (his locker is scrupulously neat, with every important print filed carefully in enlarging-paper boxes). He notices a new desk and opens the drawers. He asks aloud: Who sharpened the pencils inside? What are they for? He remarks on what you are wearing, inquires where it was bought. Another photographer enters. Eisenstaedt politely excuses himself, asks the new arrival where he has been, what he has done, where he is going.

You understand that Eisenstaedt does not interrupt or digress from rudeness; you sense his boundless curiosity about everything, everybody. He would rather listen than talk because he can learn more by listening.

### ***The other Eisenstaedt***

But this is only one aspect of Eisenstaedt, a very disarming one. There is another Eisenstaedt, an uncompromising, disciplined Eisenstaedt, to whom photojournalism is a dedication. Eisenstaedt will not discuss photography in terms of "approach," "dynamic moments," "visual impact," "exact instants," "discerning eyes." To him, such words are verbal garbage tossed out as a substitute for any real understanding of photography. Those who talk as if photography were an esoteric intellectual exercise will not find Eisenstaedt in their midst. His discipline concentrates his energies not on words but on taking pictures, any pictures to which he is assigned, no matter how important, physically risky, or seemingly trivial.

"I'd be a fool to tell you that I enjoy all assignments equally," he explains. "But even the supposedly uninteresting assignment is a challenge; it is an exercise to see what I can make of it."

So instead of a sulky, balky photographer, unhappy over his lot in having to photograph, say, a rubbish-cluttered bench in Brooklyn, *Life* sends an amiable and friendly Eisenstaedt, all eyes and curiosity, who considers the assignment a challenge. "Whenever I photograph, I photograph as a friend. That is the only way to gain cooperation. I have a feeling for what is decent to photograph, what is not, and I try to make my subject feel this."

Although Eisenstaedt approaches in friendship with an outstretched hand, he never lets his emotions come between himself and objectivity.

"I've seen photographers become extremely excited when assigned a certain story," he explains. "Unfortunately, some remain excited during the

*(Continued on page 65)*



*Dying Greek Monk, 1935*



*Nina Koshetz, 1949*

*Eisenstaedt's people show changing techniques, constant insight.*

*Marlene Dietrich, 1928*



Photographers who establish a certain style of portraiture, and then use it on all their subjects, amuse Eisenstaedt. He has as many styles as subjects—from the formal portrait of British playwright Christopher Fry (upper right) to the wind-blown, informal Charles Laughton (lower right) photographed on a New York rooftop. He feels that knowing a person beforehand would help in portraiture but finds that this is often impossible in his work. Instead, he will ask questions of friends and secretaries of his subjects-to-be, about habits and hobbies, beforehand. Eisenstaedt prefers existing light for his portraits, feels it gives a more pleasing and realistic roundness to his work. He uses either a 90 or 135mm lens, if possible, to decrease the possibilities of distortion and because it gives him a more desirable perspective. While actually at work, in formal or informal portraiture, Eisenstaedt maintains a casual, off-hand manner, minimizing the camera. He changes camera position often since he would rather have 36 negatives made from ten different angles than from only two or three. He judges that he needs less film on a formal portrait where he has control than in informal work where he must catch the subject's changing expressions.





*Japanese Pearl King, 1946*



*Christopher Fry, 1952*



*Charles Laughton, 1952*



*J. Robert Oppenheimer, 1954*



## Stories need key photographs: He seldom misses them.

Certain types of photographs have become known as "key" pictures for picture magazine stories—a large number of men streaming across the view of the camera, the circular staircase shot, the game spectator in great excitement. Some styles Eisenstaedt actually originated while others he has adapted to his own use. Eisenstaedt first used people-on-circular-staircase technique (the style has been copied often) in photo of the Italian winter resort hotel. The people are not posed. Eisenstaedt, at the top of the stair, called down for all persons on the stairway to move toward the rail. They complied and he made the picture. Of the cavalry shot, Eisenstaedt says he merely saw the horsemen streaming by and shot the picture. The agitated bass drummer was photographed during a football game. The photographer saw little of the game but concentrated completely on his subject, the brass band which was seated just above him.

*Italian Resort Hotel, 1934*





*Ethiopian cavalry, 1935*



*Brass band, 1950*

## EISENSTAEDT (Cont.)

actual shooting. I, too, am enthusiastic about certain stories; but on location, I have trained myself to remain calm and cool. How could I produce an objective, complete story if my heart fluttered, if I trembled with joy or ached with anguish while I was actually taking the pictures?"

Eisenstaedt was not always so objective. In 1930, he photographed the wedding of King Boris of Bulgaria, in Assisi, Italy. It took place in a beautiful cathedral. The photographer became enthralled with the pageantry—the chanting monks, the choir boys. When the negatives were developed, he found no picture of the bride and groom! Since that time, the heart of Eisenstaedt on an assignment hasn't fluttered for pageantry or anything else.

### *Eisenstaedt at work*

Observing Eisenstaedt at work would prove instructive for any photographer. He often seems distant, hardly concerned with what is happening. He shoots pictures in such an offhand manner that a famous orchestral conductor, watching him one day, could not believe Eisenstaedt was actually at work. He is the most unobtrusive of photographers.

When photographing people, Eisenstaedt chats with them in a casual manner, about anything but photography. He minimizes his camera, often holding it in one hand while he shoots, as if he were merely toying with it. He prefers to use a tripod whenever possible. ("It's possible, sometimes, to hand-hold a 1/2 sec. exposure, but if I can use a tripod, I'd be a fool not to.") He relies largely on existing light, waits for what he feels is a characteristic moment, then takes the picture. If he doesn't like the background or the light, he feels no compunction about moving his subject, although he can't explain just why he feels he must do it.

"I look at you where you sit, I feel that the background, the sofa behind you, is wrong. I would move the sofa if I were photographing you. I cannot tell you why. I simply sense it is wrong."

### *Infallibility? Certainly not!*

But Eisenstaedt does not believe his own taste in photography is infallible, so he shoots the story from all possible angles—the pictures he himself prefers and also those he may not like so well but which an editor may think are essential. He seldom takes more than a few frames from any one angle. Instead, he will shoot a picture, then move forward, backward, left or right for the next shots, to get variety and a change of angle. Although he does not stint on film since it's a cheap, replaceable commodity, he never tires his subjects by overshooting. When doing a portrait, he will often complete all the shots he wants on one roll. If he feels he has enough before the roll is complete, he may not even shoot the entire 36 exposures. Although he cannot conceive why a photographer who knows what he is doing needs to shoot roll upon roll of the same subject, he concedes that



## EISENSTAEDT (Cont.)

his own preferences are not infallible.

"What I may shoot and think is best, may not always be best for the story," he explains. "While covering the election of President Eisenhower, I learned that Eisenhower, MacArthur, and Dulles were to meet at Dulles' house. I raced over and, within two-and-a-half hours, 43 news, movie, and magazine photographers had arrived. I was on my knees in front of the group shooting pictures. When I returned to the photo-lab, I rushed several of the enlargements which I really thought were best to Ed Thompson, Managing Editor of *Life*. He also wanted to see my contact sheets and picked two or three other shots as possibilities. I asked him why he didn't want the ones I had chosen, why instead he had grease-pencilled his choice on two frames in which parts of the picture were blurred. 'Because, Alfred,' answered Thompson, 'everyone else will probably have the other shots. They will appear in all the newspapers. But only *Life* will have the shots that I've circled.' He was right and I saw his point."

### *Eisenstaedt and editors*

Eisenstaedt seldom argues with editors, believes the final choosing, arranging, and cropping of photographs is their job, not his, although he does suggest what he feels are the best croppings. His advice to photographers who object to editors' using certain pictures: "Don't shoot anything you don't want to see published in the first place."

Since editors know that they will not have Eisenstaedt peering over their shoulders while making layouts, they are generally amenable to his suggestions when he does make them.

"If I'm around after a story is handed in," he says, "I try to be as helpful to the editors as possible. Pictures can be captioned erroneously, so I like to see the text which will appear with the story, just to check the facts."

Important news events are often not the greatest problems to the photographer. Eisenstaedt found that the first picture of Hitler shaking hands with Mussolini was a popular photograph no matter what the composition. Stories of lesser world importance are frequently more of a puzzle. Sometimes Eisenstaedt discovers that an assignment simply does not have enough news strength to be as interesting as it might. Then he looks for a pictorial photograph which may help build up and save the story. But he warns photographers not to attempt an outstanding pictorial with every negative. "Not all pictures that are essential can have beauty," he says. "There are functional, explanatory photographs that are just as important to complete a story as the pictorial shots."

### *Planning pictures*

In looking over Eisenstaedt's prints, you'll notice that most are verticals. Most 35mm users take mainly horizontals. Eisenstaedt explains that he shoots with

## *Color: it's more interesting, but also more difficult to use*

"If you ask me," says Eisenstaedt, who began to shoot color in 1937, "anyone who has seen his photographs in color would probably like to do everything with it. Although color is much easier to use now than it was formerly, it is still more difficult than black-and-white. Perhaps soon, color film will have the same delicate tonal gradation as black-and-white, and you will be able to shoot it in normal lighting conditions of mixed daylight and tungsten without worrying about color balance." The live butterfly which Eisenstaedt placed on the leaf, opposite, was photographed for an essay on the Tropical Rain Forest in Surinam, Dutch Guiana, in 1953. The fold-out is part of the beach at Gay Head, Martha's Vineyard. Eisenstaedt, interested in the photographic qualities of the waves, asked his wife and a friend to climb down the rocks and walk along the beach. Portrait of Thomas Hart Benton was also made on Martha's Vineyard during a recent summer vacation. Since Eisenstaedt prefers to shoot color, he finds that more and more of his vacation pictures are in color. He now seldom uses black-and-white. Although Eisenstaedt has photographed the same Martha's Vineyard scenes year after year, he always finds things new and never tires of photographing them. "To me," he explains, "photography is relaxation. Every day is different. I also like to experiment with different filters and lenses. Experimenting is part of my education."

















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Eisenstaedt has photographed his friend, painter Thomas Hart Benton, many times in black-and-white and color. This year Eisenstaedt photographed him again in black-and-white, especially for MODERN, to show the lighting used and his approach. The three slightly enlarged frames below represent Eisenstaedt's changes in camera angle and subject distance during one session in which he shot about 20 negatives rapidly. All were made with a 90mm lens by existing light.



PHOTO BY KATHY



the vertical page size of *Life* magazine in mind. A horizontal picture can fill only half a page. Why doesn't Eisenstaedt shoot horizontals for double-page spreads? "How many double-page spreads do you see in *Life*?" he counters. "The photographer who shoots for them specifically is a dreamer."

Eisenstaedt's ability to see pictures in terms of the *Life* magazine page is in sharp contrast to the habits of many working magazine photographers who visualize their finely-detailed photographs as 16 x 20 in. display prints. Eisenstaedt knows that probably no picture will appear larger than the *Life* format, 10¼ x 14 inches, and that many delicate nuances and shades may be lost in magazine reproduction.

Most of Eisenstaedt's photographs are made on 35mm Super-XX or Plus-X film, which he prefers in quality to the extremely fast ones, such as Tri-X or Ilford HP3 (with Super-XX now discontinued, he plans to rely on the new, improved Plus-X). Few of his films are "pushed" in development; instead, they are exposed by Weston Master or Norwood Director readings at the normal Weston or ASA film ratings. A perfectly normal negative, Eisenstaedt judges, makes the most perfect print. When there isn't enough light for an exposure at 1/25 sec. at full aperture, he will use a slower speed, 1/10, 1/5, or even 1/2 sec. His system pleases *Life's* lab, where all his negatives are developed and printed. Bill Sumits, chief of the lab, reports: "We use several developers and work by inspection, not by time and temperature. But all Eisenstaedt's negatives are developed in Kodak D23, which we use for normal negatives. We never have to work over his films. They are almost always perfectly exposed."

Eisenstaedt usually covers an assignment with two cameras loaded with black-and-white film (one with a 50mm lens, the other with a 35mm) and a third (with 35mm lens) loaded with color. When you ask him what the essential difference is between shooting color and shooting black-and-white, he replies that there is a great difference, but often a magazine photographer can do nothing about it. "Perhaps if you had the time, you could worry about changing position or lighting for better color results. But on a news story, you have no time. The editors want the picture in color, but they also want it in black-and-white. You shoot first in color and then in black-and-white, or vice versa. Suppose you are up in an airplane, passing over your subject: Will the airplane wait in mid-air while you debate how best to approach it from a color angle?"

Sometimes Eisenstaedt does have the time, as when doing an essay in color on the *Tropical Rain Forest* (picture, page 67) or when he is on vacation (color foldout). He still cannot tell you why or how his compositions and lighting are formed, and he cannot say just how he uses color. The color is there and Eisenstaedt uses it.

(Continued on page 114)



# **TRY A SEQUENCE FOR CHANGE OF PACE**



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HERE'S a dangerous, if novel, undertaking that's not recommended unless you're either insured—or sure of your performer. Fortunately for photographer Dick Hanley, professional trick barrel-jumping iceskater Jimmy Ceasar always counts his barrels before he crosses them.

Ceasar was in training at a popular Catskill New York resort last year when Hanley, lying on his back between two groups of barrels, undertook to make this striking series of pictures.

Hanley used a 35mm Bell & Howell Foton sequence camera, a still camera, which knocks off high-speed exposures at a fairly impressive rate. (If you press the shutter release once you can make four to six exposures on a continuous run. This amounts to ten to fifteen pictures per single winding.) However, it was necessary for Ceasar to make several "runs" because the photographer had to twist and turn in order to catch Ceasar's descent as well as his landing. From a prone position this wasn't easy.

So, while the cameraman snuggled on the ice, the skater approached at an estimated forty to forty-five miles per hour (*top, opposite*). Hands up, Ceasar began his leap (*opposite, bottom left*). Blades cleared the first of the barrels as Ceasar took off and zoomed over

photographer Hanley (*opposite, right*). Ceasar then started a downward plunge (*below, left*) after the peak of his leap. The second lot of barrels and all of Hanley safely cleared, Ceasar made a landing (*right, below*). (It was for the last two pictures that Hanley had to turn from his lying position in order to follow action and to complete the series of exposures.)

Since it was a very bright day (made even brighter by the ice and surrounding snow-covered fields), with intermittent clouds, and since Hanley wanted to stop action, he set the Foton at  $f/8$  and  $1/1000$  sec. Film was Plus-X. Only a few dry runs were required for Hanley to approximate the distance at which the continuing action of the jump would take place, so he would be able to prefocus the camera accordingly.

Although the Bell & Howell Foton camera is no longer manufactured, you can get similar rapid sequence results with such still cameras as the Ditto and Robot models.

Of course, once you've mastered the technique of shooting flying ice-skaters, you could extend your picture taking ventures for greater thrills. Think of snuggling amongst the railroad ties while snapping authentic rapid-sequence pictures of the oncoming Atchison, Topeka and Santa Fe!—D. J.



# TRY CHILDREN IN AVAILABLE LIGHT



NOWADAYS, my rule for lighting is: anywhere that people can see to work, to draw, to read, I can take a picture. Available light is any kind of light in which you can photograph with no more equipment than the camera in your hand. Some people have a different idea about available light—they think of dark, grainy shots taken in very poor light and developed as far as the film will go. But isn't daylight, even outdoors, available light? And I stretch the definition even to include situations where one substitutes stronger bulbs in a room where he is to work for a long time. Raising the level of illumination ahead of time in this way does not usually change the character of the situation, and make pictures look false.

Before going into details about how to shoot under different circumstances, I should like to say that a light meter is practically indispensable for anyone who works with available light. Different light sources and different light intensities call for different development, and one has to have an objective guide to determine this. If you see a professional shooting without a light meter you can be sure that he either has one in his pocket and has already consulted it at the beginning of his shooting session, or that he has acquired so much experience with the meter *(Continued on page 122)*

Action at dusk. Rolleiflex, 1/100, f/4, Kodak Tri-X.

Pictures and text in this condensed article are taken from Suzanne Szasz' chapter in the new book "Available Light And Your Camera," (Amphoto, \$5), scheduled to be published this month. Henri Cartier-Bresson, Fritz Henle, Dan Weiner and Sam Falk are among the nine other contributors.



Andrea with chicken pox. A white spread reflected extra light into shadows. Rolleiflex, 1/50, f/4, Kodak Tri-X.

◁ Mother and one-day-old child. Nikon, 1/30, f/2.8, Tri-X.

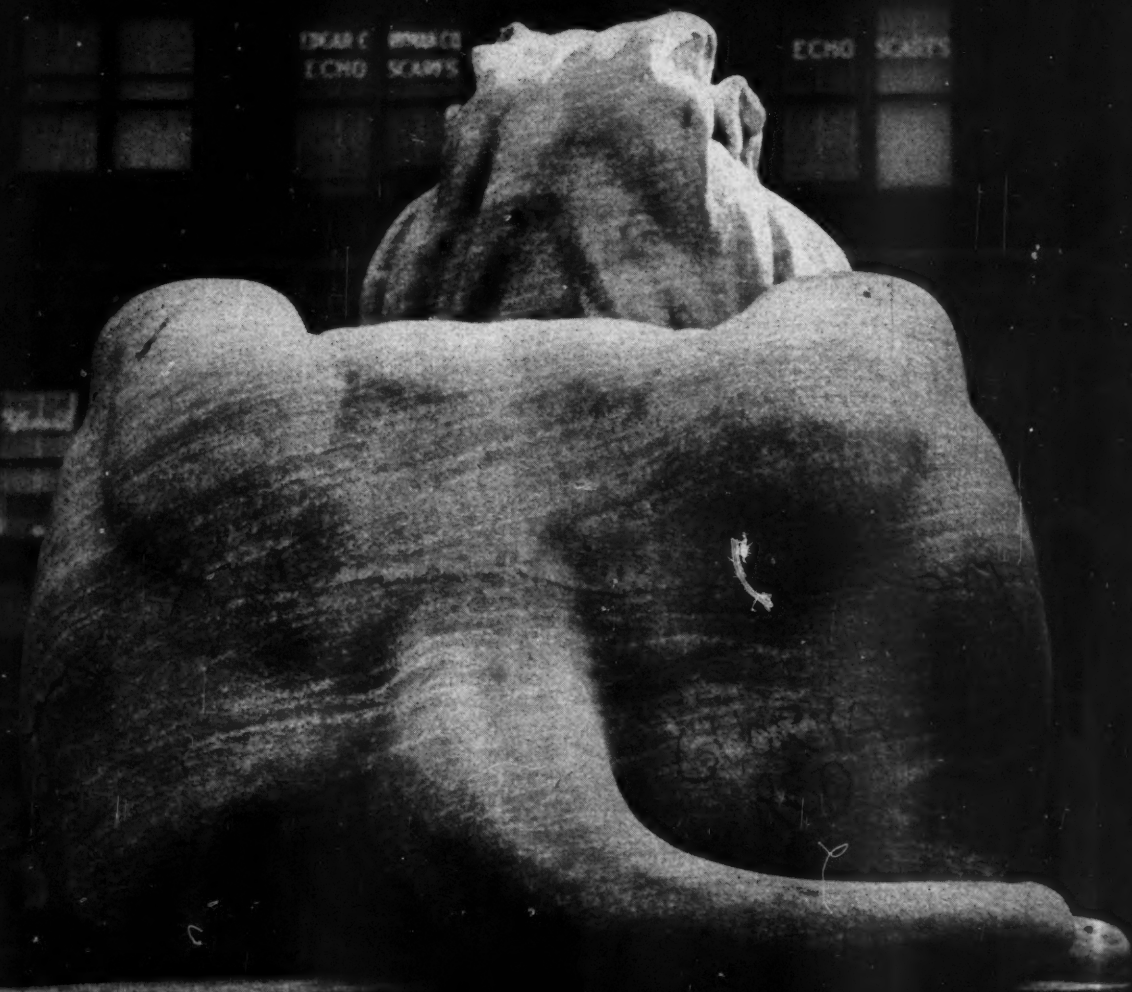


# TRY NEW ANGLES

IT STARTED because the photographer's girl was late for a date. Joseph Bellanca, the photographer, paced back and forth while the Library Lion looked on. (The Lion, at Fifth Avenue and Forty-second Street, is a traditional meeting place for New Yorkers.) To change his pace, Bellanca circled the Lion a few times. Whether it was "Gloria [and] Red" (see inscription *below*) or the great muscular tail that caught his eye, it occurred to Bellanca that here was a new angle on an old sculpture—a sculpture that constantly endures the prosaic

broadside angle of scores of clicking cameras. By the time his tardy date arrived, Bellanca had focused the end of the Lion on the ground glass of his Rolleicord, and made an exposure.

The result, *below*, was so entertaining as a picture idea that Bellanca decided to follow through on other popular and much photographed city statuary: the Statue of Liberty, George Washington among them. Bellanca thinks that changing your camera angle will make many dull sculptures visually more exciting.—D. J.



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Statue of Liberty, picture-album style (*above*), as registered by the cameras on approaching tourist launches, passing steamers, commuting Staten Island ferryboats. Bellanca, however, held fire until just underneath the statue, pointed camera directly up (*left*). All photos were made with Rolleicord.



Library Lion, broadside (*above*), is an old subject for picture stories, post cards and depth of field tests. But Bellanca held the Lion at bay—from the rear (*left*) for immensely original and funny shot. Exposure:  $f/11$  and  $1/100$  sec. with Super-XX. Proceeding to realistic statue of George Washington, (*below*), Bellanca pointed camera up again, combined building tops, sky and George's hand to make a silhouette pattern picture (*right*). Exposure was  $f/8$  and  $1/100$  sec. with Super-XX on a rainy day.



# AMATEURS WIN \$10,000 IN PSA-LIFE CONTEST

THE PICTURES SHOWN on these two pages are chosen from the four prize-winning entries which brought their amateur makers a total of \$10,000 in awards in the recently held PSA-LIFE Photo Essay Contest.

Sponsored jointly by the Photographic Society of America and *Life* magazine, the contest brought in more than 1200 entries from the United States and 45 foreign countries. Some 35,000 pictures were processed before the final choices were made by the three judges: *Life* Managing Editor Ed Thompson, Assistant Managing Editor Phil Wooton and Picture Editor Ray Mackland.

And now that we've dispensed with the statistics, what of the results? Did the prize-winners fulfill the requirement of the contest? (According to the sponsors they were looking for "the best *Life*-type photo essay submitted by an amateur"). To those who had a chance to see the "essays" on display at the annual PSA Convention in Boston one fact became immediately apparent. The two color entries, while technically

excellent and certainly beautiful, were really not essays! They did not tell a story, with a beginning, a middle, a climax, an end. Does this mean that it is impossible to tell a photojournalistic story in color? Or does it mean that color can be so dazzling that the story element becomes unimportant? At any rate, a number of amateurs who didn't enter sets of color because they felt they didn't have a story-line are going to be extremely annoyed at their own timidity. And a number of black-and-white entrants who did not follow a story line are going to put the question (fairly, it seems to this reviewer) as to whether two standards of judging were used—one for the color, a second for the black-and-white.

Of the first four prize winners, only Leonard Balish's *The Man Who Talks To Tigers*, can fairly be called a *Life*-type Photo Essay. It's a curious result when you realize that the judges are all *Life* editors and should certainly be able to distinguish an essay from a series or a set of pictures.—JACQUELYN JUDGE.



"Nature's Action—Too Fast For The Human Eye" won \$5000 first prize for Lyman K. Stuart, Newark, N. Y. It was shot in color.

"Fingertip World Of A Nine-Year-Old", by Alec McAlister, Toronto, Canada, was awarded the fourth place \$1000. It was







**"The Man Who Talks To Tigers", a black-and-white essay by Leonard Balish, New York City, took \$2500 second prize.**

a black-and-white series of pairs of pictures, one closeup and one distance shot as shown by the pictures below.



**"Moonlight Photography", a color series, \$1500 third prize, was submitted by Carsten W. Johnson, D.D.S., Pleasantville, N. Y.**



Informal portrait, *right*, combines design (of birdcage, ball) and personality. *Above*, when expressions are fleeting and light is low and difficult, Robinson prefers to work with f/3.5 lens of his Rolleiflex.

# JACK ROBINSON

*Professions swapped: from commercial art to photography*

do you have to take lessons in order to make successful pictures? Not according to Jack Robinson who, like many of our Discoveries, is essentially a self-taught photographer. And proud of it. Because no rules and styles were imposed on him, he has felt free to experiment—to make mistakes and to profit by them.

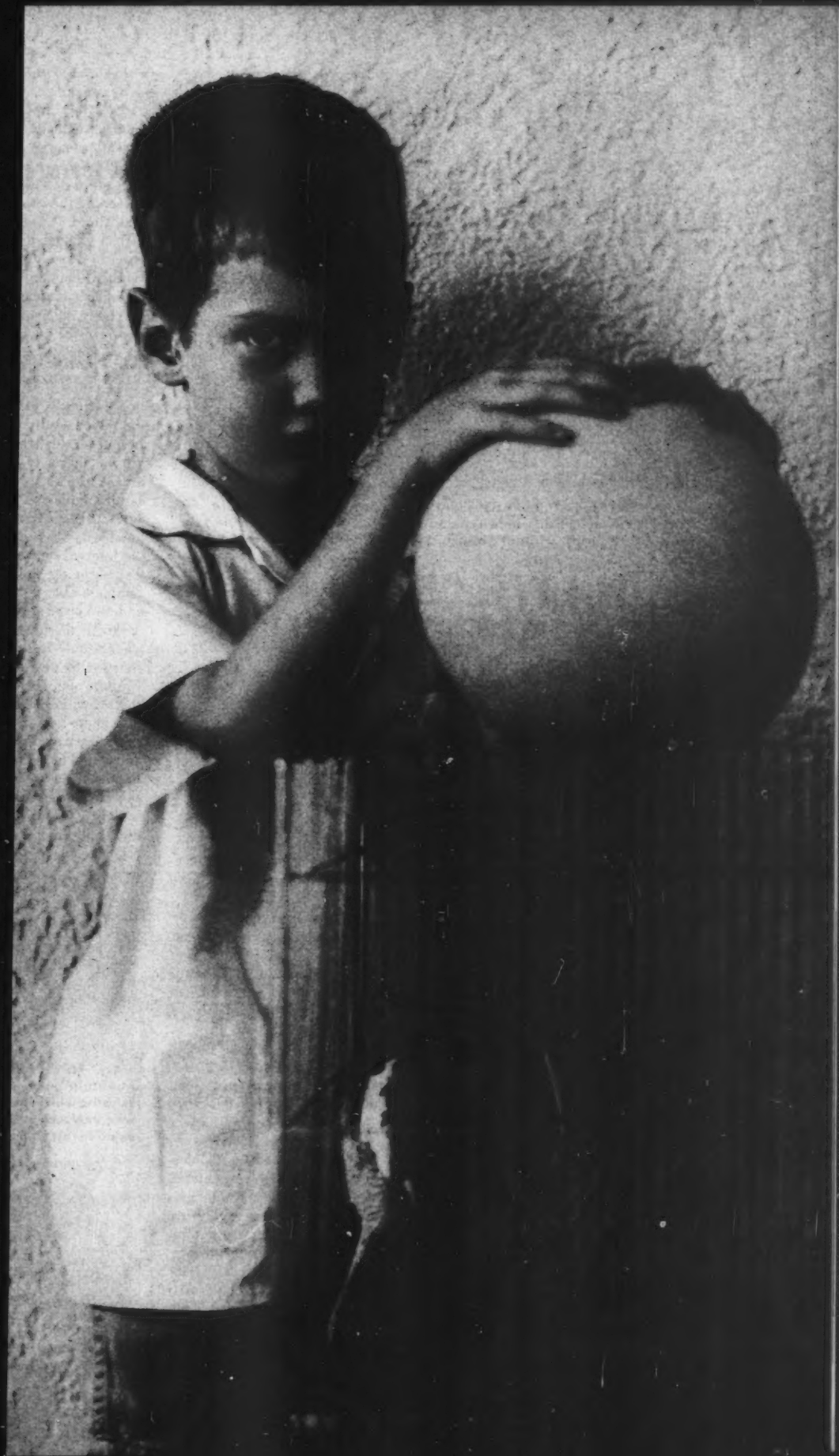
Since he started with a Rolleiflex, Robinson has discovered the virtue of larger cameras, such as the 4 x 5 Linhof which he uses as much as possible today. He feels the larger camera is more useful—for him—because it yields a more versatile negative. That is, he shoots many middle-distance pictures; the large nega-

tive has more detail and can be cropped radically during enlarging without loss of quality.

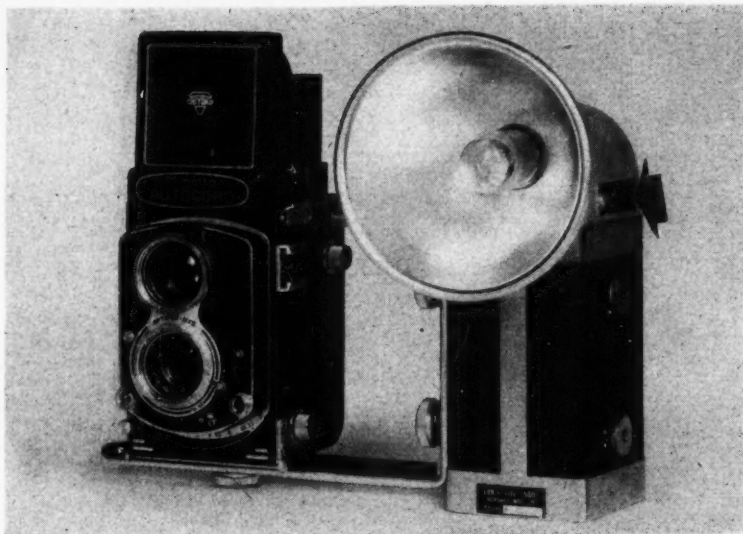
Robinson has an inherent sense of design, as these pictures show. Yet he does not let it dominate his photographs. Design must be controlled, he warns. It should not look forced. Part of the control comes from organizing the picture before making the exposure (*right*); part, in cropping (*above*).

Three years ago Robinson was a commercial artist in New Orleans. Now he is a photographer working in New York—looking forward to more work with his favorite subjects, people.—DOROTHY JACKSON

# DISCOVERY *no. 11*







Hershey Sun-Lite "500" is just about the same size as twin-lens reflex camera. Arrow points to On-Off switch. Household type outlet for connecting cord is on rear of housing. Price of the unit, without battery, \$49.50.

## SUN-LITE "500" IS NOVEL SPEED LIGHT

COMPACTNESS and electrical efficiency are the outstanding characteristics of the Sun-Lite "500", an electronic flash unit just marketed by Hershey Manufacturing Co., Chicago, Ill.

The complete unit, including the high voltage battery, is contained in a single, sturdy, metal and plastic housing, measuring roughly 7 x 3 x 3 in. With battery, the outfit weighs only 2½ pounds. Tests with the unit attached to 35mm and twin-lens reflex cameras indicated that the combined weight was not excessive. However, with a heavier camera, weight might become an important factor.

Electronic flash units powered by high voltage dry batteries have extremely simple electrical systems. The current from the batteries goes directly to the capacitors, devices which store the electricity until it is released all at once for the flash.

### The 240 volt system

Until recently, most such units used batteries which delivered nearly 500 volts. The trend to lower operating voltages is clearly shown in the Sun-Lite "500" which is powered by a single 240 volt battery, the Eveready No. 491 (price \$7.95). This cuts the operating cost to just about half that of the 500 volt units, but of course, the "500" does not have the light output of the larger units. Flash duration is stated to be about 1/700 sec., which will stop ordinary motion but may not "freeze" the most rapid action.

Results of photographic and electrical

tests were in agreement; this little unit does a good job, within its designed limits of operation.

Conservative exposure guide numbers are: With Kodak Tri-X film, 160; Kodak Plus-X, 100; Anscochrome, about 35; Kodachrome, about 20. With light, close walls and light subjects, somewhat higher guide numbers might be usable. (To use the guide number, divide it by the flashtube-to-subject distance in feet. The result indicates the f-number lens setting to use.)

The reflector has a maximum inside diameter of about 4 in., is quite deep and of sturdy construction. Lighting was even.

For consistent results, the unit should be flashed no more often than every five seconds. However, it is possible to get a weaker flash at intervals of three or four seconds.

The "standby" performance is unusually good. If necessary, you can leave the unit turned on even for fairly long periods without a severe battery drain. This is a desirable feature.

One of the main problems with electronic flash units has always centered around the capacitors. If the unit gets fairly frequent use, the capacitors are kept in condition and can store their normal amounts of electricity. However, if the unit is left idle for several weeks, or months, the capacitors temporarily lose the ability to store electricity. They can only regain it by being charged from a strong current source (this is called "reforming" the capacitors) and

in the process the battery may be seriously drained.

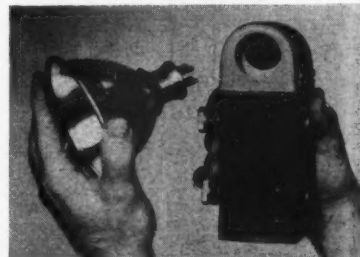
In the Sun-Lite "500" there is a special circuit which allows a small trickle of current from the battery to the capacitors at all times, even when the unit is being stored. This current has the effect of keeping the capacitors fully "formed" at all times.

Tests indicated that the drain on the battery was so low that it is questionable whether it had any effect at all on battery life. This indicates that the circuit is extremely efficient, and that the capacitors have very low leakage.

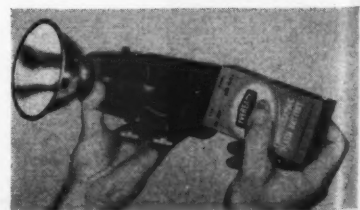
### What could be improved

The Sun-Lite "500" does not have a "ready light" to indicate when the capacitors are fully charged. This follows an undesirable trend in low-priced units. Without a ready light there is no way for the user to know the condition of the battery, unless it is removed from the unit and checked with a voltmeter. After the battery has had considerable use, the interval between flashes must be extended, or the unit will flash with an incomplete charge. This can only lead to under-exposure, particularly with color. A good ready light circuit indicates when the capacitors are sufficiently charged to give a full-power flash.

The "500" is supplied with an "L" shaped camera attachment bracket. On the one we had, the screws were too long; they penetrated into the battery housing and would have ruined the battery if they had been screwed in all the way. Check this, if you get a "500"; a few washers under each screw knob will prevent damage to the battery. Or, you can cut the screws short.—CHARLES HELLMAN



Flashtube and reflector are assembled as unit, which plugs into socket in battery case. Heavy rubber gasket serves as dirt seal, shock absorber.



Single 240 volt battery slips into bottom of case, makes contact automatically, is retained by metal plate.

# New Kodak **PANATOMIC-X** Film for the sharpest shots you've ever made!

- Here's the all-new modern version of a famous film . . . new micro-fine grain, high resolution, superior acutance for sharper pictures . . .
- Plus balanced panchromatic sensitivity . . . crisp, brilliant tone rendering . . . good exposure latitude and underexposure tolerance . . .
- Plus new rapid processing that gives you a fully developed negative in 7 minutes . . . enlargements from dry negatives in half an hour or so . . .
- Your Kodak dealer has it now—or will have it soon—in 35mm and all the most popular roll sizes—ready to go to work for you.

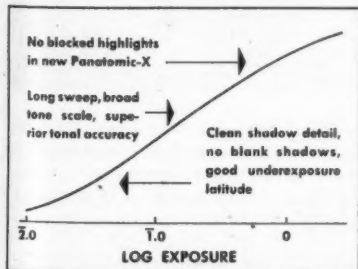
Imagine film grain so fine you can barely find it . . . image sharpness that lives up to the quality of your finest lens . . . fast developing and fast drying that lets you start printing from dry negatives about half an hour after your film went into the developing tank . . . a whole stack of big enlargements before bedtime the same evening . . .

## That's the new Panatomic-X.

And it's not just a film for the 35mm fan. It will be equally welcome to meticulous workers in the larger roll-film sizes . . . experimenters who like to do radical cropping right on the enlarging easel . . . experts who enjoy the thrill of super-size blowups, up and up from small sections of a fine-textured negative.

## New kind of sharpness

Where does all the extra Panatomic-X quality come from? Partly from the new emulsion techniques that gave you ultra-

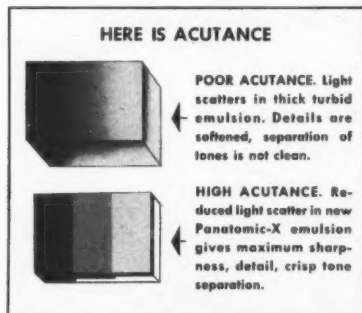


speed Kodak Tri-X Film, the new faster Plus-X, and high-speed Ektachrome. And from two more new developments—

1. An emulsion with less "light scatter" between the silver crystals.

2. A new wide-range ultra-thin emulsion—50 percent thinner than micro-grain films already on the market!

These two factors add up to superior acutance (see box)—they assure you the utmost in image sharpness, fine detail,



and crisp tone separation. (Incidentally, a film can have high "resolving power" and fine grain, but if the acutance is poor, the picture detail will be mushy.)

## High speed, wide tone range

Old-type ultra-thin emulsions suffer from too much contrast, poor tone scale, low exposure latitude, low speed. But the new Panatomic-X has a curve similar to Tri-X (see box)—which means better exposure latitude, wide tone scale with no blocked highlights or blank shadows, and improved operating speed.

The Panatomic-X exposure indexes are 25 daylight, 20 tungsten. These, however, include the usual safety factor to insure full normal exposure. Finer grain is obtained with a correct minimum exposure that just retains shadow detail. This means that with correctly adjusted



equipment, you can adopt a daylight index of 50. Workers who prefer thinner negatives for rapid enlarging may choose to adopt an index even higher, with some sacrifice of shadow detail.

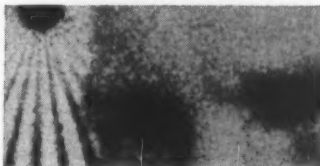
## High-speed processing

The new roll-film Panatomic-X develops in 7 minutes in Kodak D-76; the 35mm, 7 minutes in D-76 diluted 1-to-1. We then recommend 1 to 2 minutes in Kodak Rapid Liquid Fixer, 2 minutes in Kodak Hypo Clearing Agent, 5 minutes in running water, and 15-to-30-minute drying in a current of warm air . . . and you're ready to start printing.

For line work, documentary copies, and the like, you can give longer, stronger development and get very high contrast. Special fine-grain developers are not needed with this micro-grain film, and we recommend that you do not use them.

## In all Kodak Tri-X Film sizes

Your Kodak dealer now has—or soon will have—the new Panatomic-X in 35mm and all Kodak Tri-X roll-film sizes, Nos. 120, 620, 127, 135, and 828. Together, these two Kodak films give you a range from the finest image texture and sharpness to the maximum speed for tough light-and-action situations. Put them both to work for you—*now*.



100× photomicrograph of 35mm negative on Panatomic-X (see next page)

**Kodak**

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

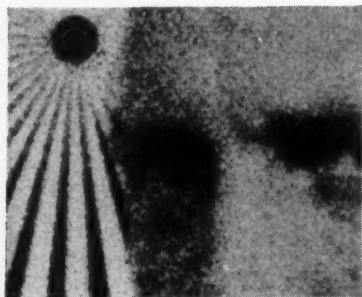
The  
**Kodak**  
BULLETIN

# Triple f/1.9 "8" for

—plus our search, with camera and microscope, for some film grain in the new Kodak Panatomic-X Film . . . a new dynamic thimbleful of B-C flash for \$9.95 . . . the \$33.75 f/3.5 miniature that got crowded off the back cover . . . a clip-on illuminator for your \$1.95 Kodak Pocket Viewer . . . and a swell color-print team.

## Micro-fine film

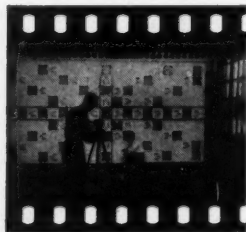
This month (see preceding page) we're glowing with pride about our new Panatomic-X Film. Here's a 100× enlargement from a section of film about the size of a gnat's eyebrow. It helps show what this new micro-grain, high-acutance film can do:



Naturally, to make the test as stiff as possible, we shot the negative with a Kodak Ektar Lens (on a Signet 35 Camera).<sup>\*</sup> Then we had one of our experts make the enlargement through a microscope. It proves Panatomic-X *does* have printable grain if you blow it up far enough—with a microscope.

Seems to us this new film is one more good reason why you should start using a Kodak Ektar Lens—on a Signet 35 or Kodak Chevron Camera. Panatomic-X is a great film; why waste its sharpness? Use an Ektar, and let your Panatomic-X really work for a living.

*\*This is the complete picture—the pie-chart wall of the "third-degree" room in the Quality Control Division where Kodak*



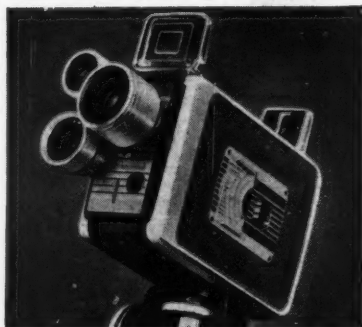
*Signets and other cameras get a final checkup. (The Quality Control people are inspectors-general who do a critical follow-up on the regular production-line in-*

*spectations.) Negative developed in D-76, 1-to-1, 7 minutes. A 100× print would be over 8 by 12 feet. We blew up a middle-tone area where grain shows up most; the microscope resolves the grain more sharply than an enlarger is able to.*

## All this and f/1.9 too

Why beat around the bush? For \$79.50 we want to sell you an 8mm movie camera with an f/1.9 lens . . . and wide angle and telephoto, to boot! All f/1.9!

The camera is the famous Brownie Movie Camera, redesigned with a three-



eyed turret and renamed the Brownie Movie Camera, Turret f/1.9. The standard lens is a color-corrected 13mm f/1.9 mounted "inside" the camera. For telephoto shots, you swing the telephoto barrel into shooting position and you've centered the telephoto converter lens in front of the standard lens. You're now getting the 2× magnification and speed of a 24mm f/1.9 telephoto. For the breadth and speed of an f/1.9 wide-angle lens, you swing the wide-angle converter into position. Neatest trick of the season!

And there's more! The front finder has three etched color-coded rectangles that show the field of view for each lens. On each lens barrel is a scale that shows you minimum in-focus distance for each lens aperture from f/1.9 to f/16. (Images are sharp from the minimum distance to infinity at every aperture; no need to focus.) For parallax correction the rear finder is adjustable to show the field being covered from 3 feet to infinity.

If you're thinking of an 8mm movie

camera for yourself or your family, this is it. If you want to see an ingenious design, this is it. Your Kodak dealer has the new Brownie Movie Camera, Turret f/1.9, in stock. And he'll confirm the price, \$79.50, complete with lenses and nothing else to buy!

## Flexible viewer

It's hard to beat a Kodaslide Pocket Viewer for handiness and compactness. Fold it up, slip it in your pocket—it takes about as much space as a couple of matchbooks. Hold it up to any convenient light for slide viewing, anywhere. Only \$1.95.

However, not all viewing lights are exactly what you'd like. For critical viewing, editing, sorting a number of slides at home, it's better to have a made-for-the-purpose illuminator. We've got one—the new Kodak Illuminator, Model 1—only \$2.95—and made to slip right on the end of the Pocket Viewer (see cut). It comes complete with 7-watt bulb and



8-foot power cord, for 105-to-125-volt AC or DC. Smart and streamlined, it also makes a handy handle for holding the viewer. Take a look, at your Kodak dealer's.

## V for TV

Shiny prints are a nuisance in front of a TV camera, which is why our soft-textured full-matte Kodak Opal Paper V is making a name for itself on the airwaves. We call this sheenless surface "suede," and it's the surface to grab when you are trying to print a soft, atmospheric scenic . . . or a very delicate

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# a mere \$79.50!

portrait... or any other delicate short-scale subject in which paper sheen would be a bother. There's almost no specular reflection at all.

## Brief

► It isn't that we're against things. It's just that fog, foam and calcium can cause trouble, and so we thought we ought to do something about it. We did.

One or two drops of Kodak Anti-Fog in your solutions will prevent any foam from causing spots and stains on film or paper emulsions. 10 oz. bottle, 51¢.

A little Kodak Anti-Calcium prevents or minimizes the formation of hard water calcium precipitates in all developers except the caustic types. 90¢ a pound.

One Kodak Anti-Fog No. 1 tablet added to film or paper developer will suppress fog and increase contrast. It's wonderful for film and paper that has been stored too long or in too much heat, or requires forced development, or when there has been a long time between exposure and development. Bottle of 50 tablets, 94¢.

## Very small scenes

Tired of scenics? Try the other extreme—with a microscope. Movie or still. If you don't own a microscope, borrow one. The world of the ultra-small is a fascinating place to explore. For photomicrography with a still camera, get the Kodak Data Book, "Photography through the Microscope," from your Kodak dealer. A supplementary booklet on motion pictures through the microscope can be had on request to our Sales Service Division.

## Good color team

There's a new 32-page, 35-cent booklet, "Kodak Ektachrome Film," which rounds up a passel of useful facts on this modern high-speed transparency film and its use in daylight and with direct and indirect flash. There's also a new 75-cent revision of the "Kodak Flexichrome Process" book.

You should have both—because Flexichrome and the new Ektachrome make a natural team. Especially for anyone who likes to do his own processing and enlarging without a lot of fuss or special

lab controls. You shoot, say, a  $2\frac{1}{4} \times 3\frac{1}{4}$ ,  $2\frac{1}{4}$ -square, or 35mm Ektachrome transparency... make a good black-and-white negative from it... make a black-and-white Flexichrome print, up to salon size if you choose. Then you use the Ektachrome transparency for a color guide as you convert the Flexichrome to full color. And you adapt the colors to



suit your fancy—for Flexichrome is a free-wheeling process that gives your artistry free rein. Costs less than you might think, too.

Get these two books—they'll open up some refreshing new vistas for you.

## Muscular midget

Here's a sweetheart of a midget B-C flash unit for only \$9.95. It's the new Kodalite Super-M—neat, compact, but a powerful handful.

Flash units took a long time to get down to the size where they look right



and feel right on a hand camera. This is one you'll really like. Uses up practically no space in your gadget bag. It takes

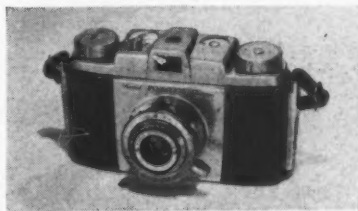
either M-2 or No. 5 or 25 or 8 lamps... uses a B-C circuit for maximum dependability... uses the new small 15-volt photoflash batteries... has a bracket that fits it to most cameras (you can also get it with a special bracket for Kodak Retina IIc and IIc Cameras, same price). Its neat 5-inch cord has interchangeable connectors for ASA bayonet and European-type flashposts.

The reflector, of course, is a tough, non-denting, Kodak Lumaclad reflector—with the vacuum-deposited mirror-bright surface that gives you 50 percent more efficiency than old-type reflectors. Only 3 inches across, this reflector is shaped to squeeze every possible lumen out of your extra-midget bulbs. For convenience, there's a sliding flash calculator on the back of the battery case.

The smartly functional case fits the hand comfortably, and has a chrome front and Kodadur-covered sides. The reflector is detachable. Two color choices: a black model, to go with your Kodak Signet or other black-and-metal cameras, and a brown model to match a Kodak Bantam RF, or Kodak Pony 135, Model C, or Kodak Stereo Camera.

## Back-cover addenda

There's just so much room on the back cover of a magazine and no more. So,



we had to leave out a new version of a camera that shouldn't be left out.

It's the Kodak Pony 135 Camera, Model C, one of the sweetest budget-priced miniatures that has come up in a long time. It's made to order for the man who wants a low-priced camera with a fast lens or a second miniature for black-and-white work. Here's a quick run down on the Model C: Kodak Anaston Lens,  $f/3.5$ , 44mm. Focuses to  $2\frac{1}{2}$  feet. 1/300 shutter, body release, film-type indicator, depth-of-field scale, automatic metering, exposure counter, no-thread loading, and a price that makes it today's best buy in the miniature field. The Kodak Pony 135, Model C, is \$33.75 at your Kodak dealer's.

Prices include Federal Tax where applicable and are subject to change without notice.

# Kodak

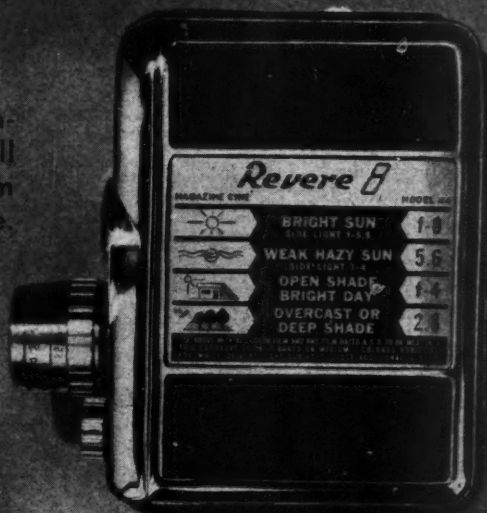
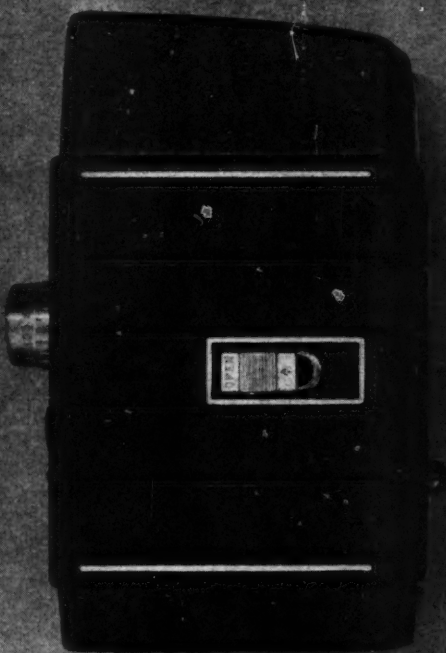
**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

MODERN'S HOME MOVIE COURSE: SECTION 1

# how to buy a MOVIE CAMERA

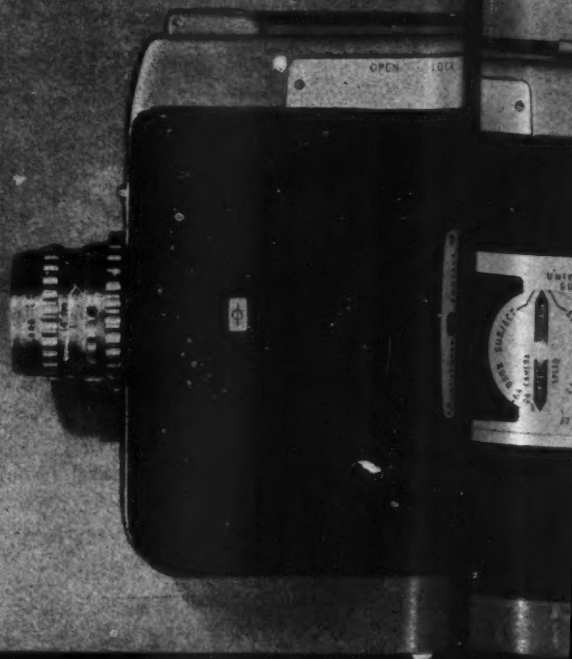
by PETER LEAVENS

At one end of the motion picture camera-price scale is this Bell & Howell 220. Its cost is moderate, and roll film operation makes it economical to use.



Revere 8	
MAGAZINE CAM	MODEL 80
BRIGHT SUN SIDE LIGHT 4-6	1-8
WEAK HAZY SUN SIDE LIGHT 1-2	5-6
OPEN SHADE BRIGHT DAY	1-2
OVERCAST OR DEEP SHADE	2-4

Sixteen millimeter magazine cameras are fine for the man who wants big-screen projection and the convenience of easy loading. Here we have the Cine Kodak Royal with focusing lens.



YOU'VE BEEN TRYING to decide upon a movie camera to buy. So, after employing the survey method amongst friends, neighbors and total strangers ("Say, what's the best camera to buy?"), you find yourself filled with facts, figures and fancy—but no answers. You have also discovered that there are an awful lot of movie cameras in this world. You're on the ropes; and in self-defense, you may even think that the last camera someone told you about is the one you ought to have.

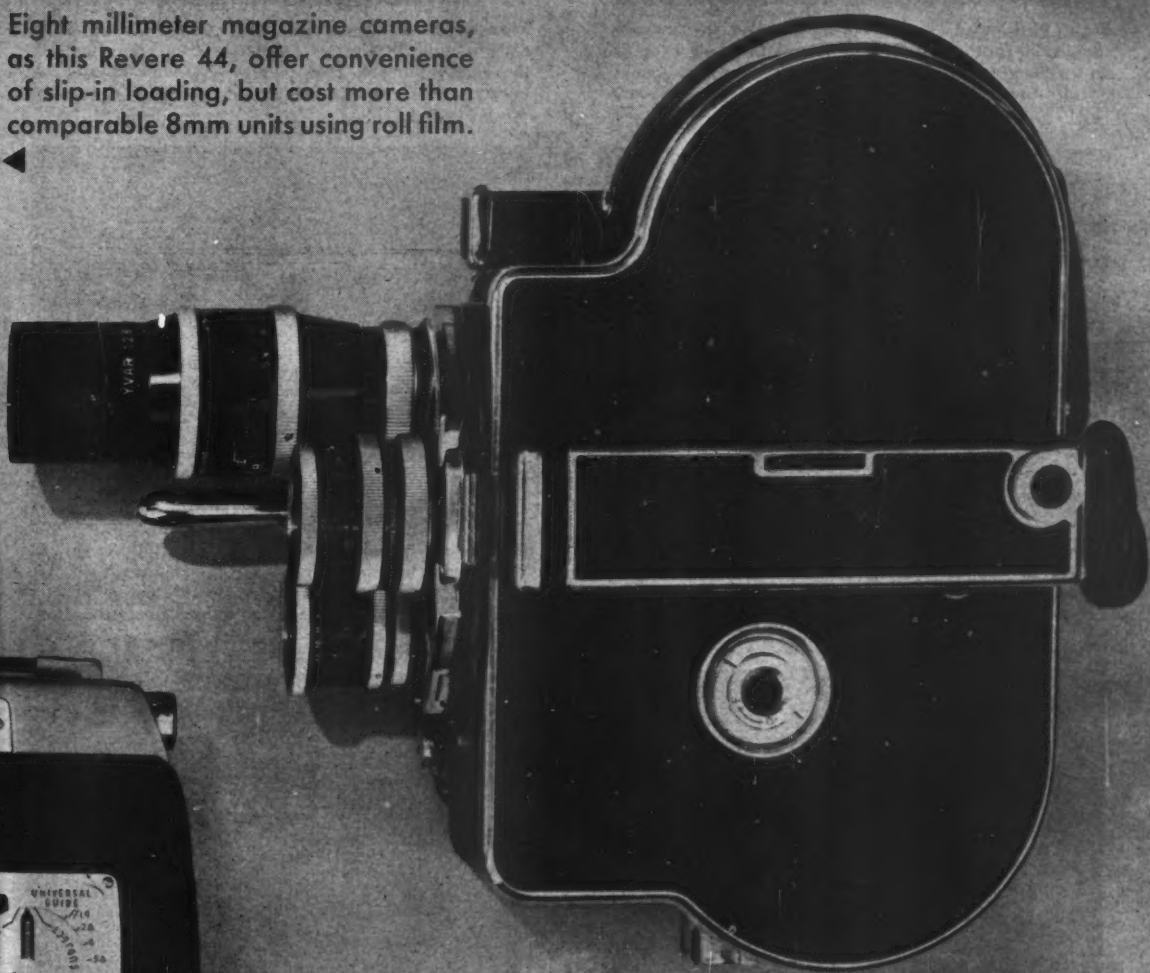
Actually, there are only two things about which you should be thinking at this stage in your movie making; how much you can spend and just what amateur movie making means to you. Once you've answered those

questions and found some middle ground between them, the choice of camera narrows down to comprehensible proportions. On pages 88 and 89 are some camera features you should know about.

Movie cameras range in price from around thirty-five to hundreds of dollars. But, even if you can afford the most expensive one, it doesn't mean that you will be happy with it. Satisfaction with equipment depends upon what you intend to do in movie making.

This business of taking time, place, and action and putting it on film means different things to different people. You may feel that your movie making is going to be limited to family (Continued on page 98)

Eight millimeter magazine cameras, as this Revere 44, offer convenience of slip-in loading, but cost more than comparable 8mm units using roll film.

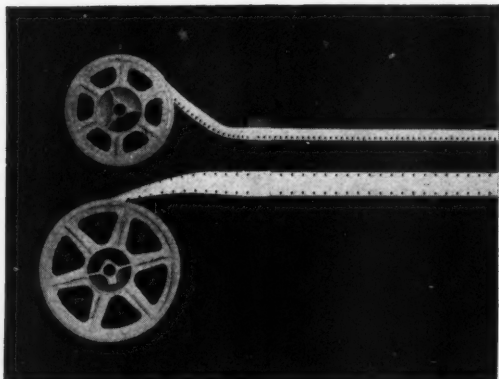


For the serious amateur, who can spend more, roll film turret cameras are a must. Units like this Bolex H-16 offer a wide variety of features that you need for advanced film making.

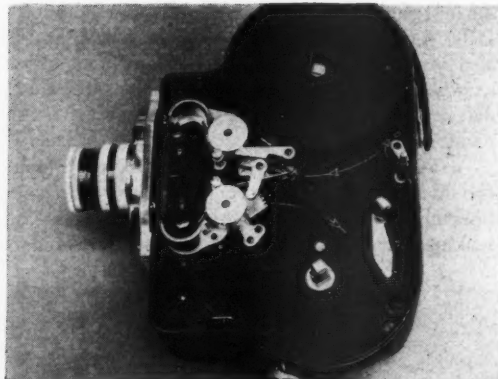




## HERE ARE SOME OF THE THINGS YOU SHOULD CONSIDER



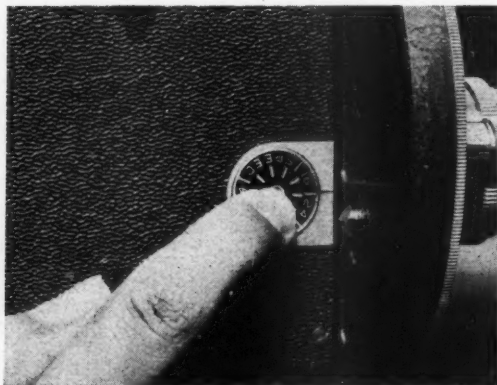
Eight millimeter film is returned from the processor in 50-foot reels. The original double-8 is split and spliced end to end. Sixteen millimeter is returned on 50- and 100-foot reels supplied by the processor.



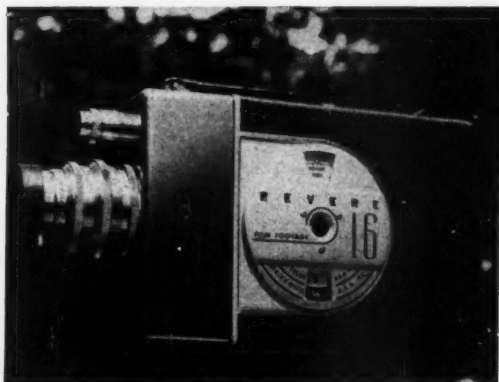
This Bolex H-16 automatically threads film from roll to sprocket wheel, through film gate behind the lens, then to second sprocket, and finally to take-up reel. Spring motor furnishes the power.



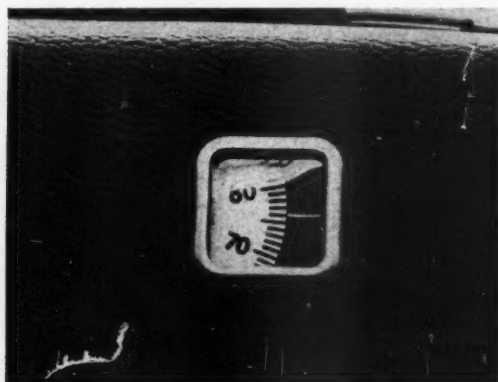
Magazine is loaded through rear of Bell & Howell 200T, is properly seated when click is heard. A 16mm magazine contains 50 feet of film which is exposed on its first trip through the camera.



Frames-per-second indicator on this Bell & Howell is located behind turret. For most purposes, 16, 24, 48, and 64 frames per second are adequate. You may want single-frame action for animation.

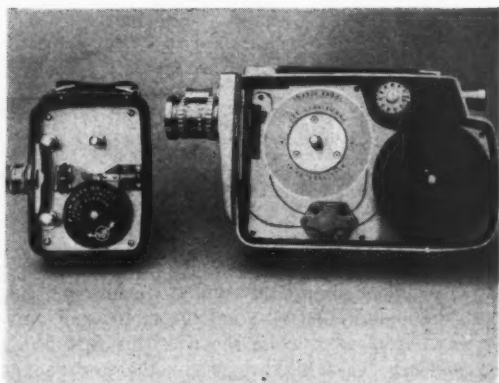


Cameras on which lenses are interchangeable, often have matching viewfinders. Front of viewfinder on this Revere 37 is removable, and is changed to match focal length of the lens which you are using.



All cameras have footage indicators showing unexposed film. Those working off sprocket drives, as on the K-100, must be pre-set before closing camera. Other types are set automatically.

## BEFORE BUYING YOUR FIRST MOTION PICTURE CAMERA



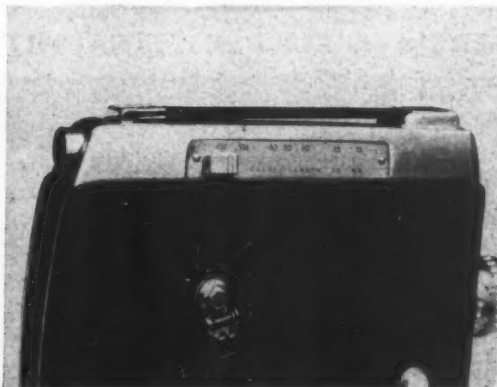
An 8mm DeJur Citation, *left*, can be slipped into a pocket. The 16mm Kodak K-100 is almost twice as big and, for best results, must be tripod-mounted. You can hand-hold the 8mm for average shooting.



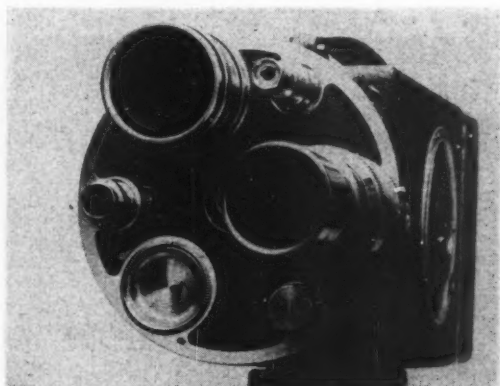
Door on one side of this Cine Kodak Royal opens to take magazine. Camera is ready to shoot with magazine in place. Magazines can be interchanged before entire film has been exposed.



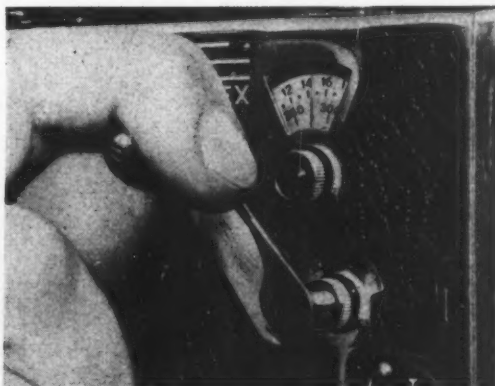
This is a Bolex Octameter, a viewfinder that can be adjusted to the particular lens you are using. The octameter can also be adjusted to correct for parallax, explained more fully in the text.



Zoom-type finder on this Cine Kodak Royal is operated by a lever on the side which slides along a scale marked for several lenses. Stopping at the proper setting automatically adjusts field of view.



Some three-lens turrets have matched viewfinders for each lens. Rotating turret on Bell & Howell 200TA brings proper lens and viewfinder in line. Turrets can be had on magazine and roll cameras.



An accurate rewind handle and frame counter make lap dissolves and tilting in the camera easy. Film, in case of the Bolex H-16, can also be rewound and changed before exposure of full roll.

## MODERN'S HOME MOVIE COURSE: SECTION 1

# YOUR FIRST

THIS is the real beginning. All the shopping, questioning, and buying has been leading to one thing—the first time you load your camera for your first try at movie making. And if you're like everyone else who has ever cut loose with a movie camera, you won't be able to wait for that first attempt to get back from the processor. This first film is important because it means the start of something new and because it can teach you a lot about making good movies.

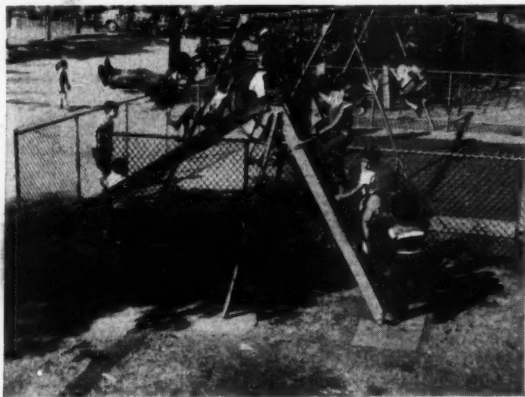
Before starting your first movie-making sortie,

familiarize yourself with your movie camera. Read the instruction book thoroughly and try a few dry runs. Work the shutter release, wind the motor and adjust the lens. Keep notes while shooting this first film as you can learn a great deal by checking the results against those notes.

Here are a few things you should know before actually exposing a single frame:

1. *Exposure:* Every roll of film you buy comes with a slip of paper containing exposure instructions. By

### HERE'S A SIMPLE, STRAIGHT LINE STORY IDEA THAT CAN BE



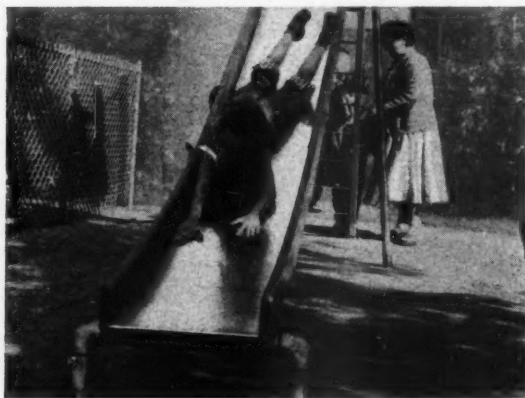
1. **ESTABLISHING SHOT:** Orient your audience to the action by showing them a view of the film's setting.



2. **MEDIUM CLOSEUP:** This kind of shot is used to bring attention to the scene's most important person.



4. **MEDIUM CLOSEUP:** This is a transition shot, bridging the extreme closeup and other shots that make the film.



5. **MEDIUM LONGSHOT:** This permits you to film action without resorting to unreliable camera panning.



by ERNEST PITTARO

# MOVIE

following the suggested settings, you can achieve acceptably exposed films. A second approach, a slightly more accurate one, is to use one of the inexpensive Kodaguides. This simplified slide-rule type of aid gives exposure information for several films. The best, and most accurate way to find the right exposure, is to use an exposure meter. Simple meters sell for comparatively little, but the more sensitive ones are priced higher.

2. *Focusing*: If your camera has a fixed-focus lens, make sure to shoot no closer than the recommended

## ADAPTED TO FIT YOUR NEEDS



3. **EXTREME CLOSEUP**: The extreme closeup pinpoints your center of interest. The subject dominates.



6. **CLIMAX**: The scene should end when the climax is reached. That's the best yardstick for scene length.

TED RUSSELL



**HAND HOLDING** your movie camera isn't the best thing. But if you must, lean against wall with elbows close to body and camera held firmly.



**TRY RESTING** the camera, or your arms, on some object that will give the camera or your arms support. Most flat surfaces will work well.



**THE BEST** way to film with your movie camera mounted on a tripod. You must use a tripod for telephoto lens operation.

markings in the manual. Minimum distances vary with lens diaphragm openings—smaller openings permitting you to go closer to the subject. Focusing lenses are adjusted for camera-to-subject distance. You can use an accessory rangefinder, or learn to judge measurements by comparing the distance with the size of some familiar object whose length you know. A tape measure can be utilized for closeups.

3. *Holding the Camera:* The best way to shoot movies is to mount your camera on a tripod. Every movement of the camera is emphasized in projection. Never try to hand-hold when shooting with a telephoto lens. But if you must hand-hold, try bracing the camera against a wall, on a table, or on a chair.

4. *The Viewfinder:* Some cameras have zoom viewfinders—as you adjust a lever on the finder for the lens employed, the right field of view appears on the finder. Others have etched markings on the front element. Learn to frame your scene properly so that you don't chop off heads or leave out essentials. Most viewfinders have some means of parallax correction. This compensates for the difference in angle between what the lens actually sees and what your eye sees through the viewfinder.

5. *Panorama Shots:* There will be a strong temptation to use your camera like a garden hose, spraying it all over the landscape. Moving the camera to take in a large scene in one burst is called panning. It often results in blurring. You can pan to follow a moving target, such as a boy running or a car speeding down a highway. Don't pan faster than the action itself. The slower the pan, the better the result. Film with the camera stationary for a few seconds before and after panning.

6. *Scene Length:* There is no fixed time for scene length. Keep shooting as long as the action is interesting; stop when the climax has been reached. Keep in mind that the worst thing, from an audience's viewpoint, is a film that has been chopped into little pieces of action.

7. *Keep the Camera Spring Wound:* If you rewind your camera after every scene, you will always be ready to shoot unexpectedly long action.

Now, let's get on to the actual making of a movie. What to shoot? Look around and you'll discover a dozen things that lend themselves to movie making.

We went to a local playground looking for something to film and became fascinated with the antics of a bunch of kids on a slide. One little girl seemed to be having an especially good time, and we decided to make her the star of our production. We used wide-angle, telephoto, and normal lenses. You can shoot the same kind of story using your normal lens. The first thing we did was to film an establishing shot as shown in the series of pictures on pages 90 and 91. The establishing shot is important because it orients your audience to the surroundings. It doesn't have to be too long—just long enough for everyone to become acclimated. A wide-angle lens did the trick, framing children playing on a slide in the center of the scene.

The normal lens was switched into place, and the camera moved in for a medium closeup of the little girl. This kind of shot points out the center of interest in the film.

A third shot shows the little girl flat on her stomach and about to start her slide to the bottom. We used a telephoto from the foot of the slide to make this footage. Here's where planning comes into the picture. We knew that the action would be much too fast for us to gain the whole sequence in one try. We moved back several feet and waited for the child to return to the top of the slide. By so doing, we were in a position to shoot the descent without panning.

An unexpected climax, pointing out the value of having the camera fully wound at all times, then finished the story. Another youngster came screaming down the slide right behind our subject, and both of them ended up in a laughing pile of arms and legs at the bottom. We had wound (Continued on page 128)





**FOLLOWING ACTION** with your camera is permissible when you aren't interested in the background but in the action itself. Pan slowly for best results.



**BAD PAN** will blur your image pretty badly. Avoid panning scenery. Instead, break up the scenery into several shots, stopping the camera before moving it.



**TRY FILMING** by flood lamps and by natural light with your first roll of film. Both sources of light can be pretty useful to the home movie maker in his indoor

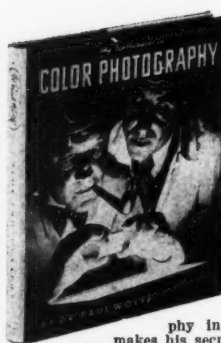


film making. Above all, don't be afraid to experiment. Try a variety of lighting setups, keeping notes. Check your notes against results, adopting the arrangements you like.



**NORMAL, WIDE-ANGLE, AND TELEPHOTO LENSES** ADD LATITUDE TO YOUR MOVIE MAKING, so get to know what they can do for you. The frame on the far left was shot with the normal lens. The middle one was filmed with a wide-angle lens. A telephoto was employed for the frame on the right. The three lenses are part of a team. When used properly, they can help you to avoid a monotonous sameness in your movies. Wide-angle lenses are great for shooting indoors in tight quarters, while the telephoto helps bring in those distant shots.





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Brownie turret movie camera introduces a new concept into the 8mm field.

## New Brownie movie camera boasts three lens turret

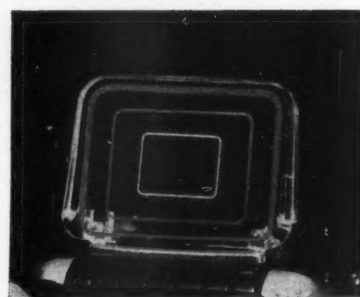
Eastman Kodak's Brownie Turret camera is one of the most radical things to hit the 8mm field—both technically and price-wise—in many a year.

For just \$79.50 you can have the equivalent of three f/1.9 lenses—normal 13mm, wide-angle 9mm, and 24mm telephoto on one turret.

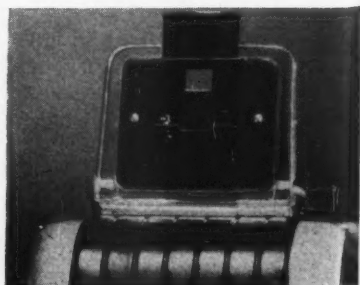
The answer found by Eastman Kodak to the engineering problem involved makes a three-lens operation at a reasonable price a reality. The wide-angle and telephoto lenses are really front end or convertor elements. The main unit, the 13mm normal lens, is recessed in the camera body, instead of projecting out front. Thus, with convertors on a turret setup, all you do to bring telephoto or wide-angle lenses into play is twist the turret. The right convertor is properly seated in front of the normal lens, effecting the change in focal length. All shutter adjustments are made with one control on the camera body itself.

The lenses, being fixed-focus, do not have to be focused. How close you can get to your subject and remain sharp all the way from subject to infinity is determined by the diaphragm opening demanded by light conditions. An etched set of markings on the barrel of each lens tells you the minimum distance

(Continued on page 104)



Front sight is etched for wide-angle, telephoto, and normal lens viewing. Colors of rectangle match color coding in individual lens barrels.



Rear sight is parallax corrected. Tab is pulled up or depressed for proper footage marking or infinity setting.

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Other Rollei cameras, including budget-priced Rolleicord, as well as the new auto Rolleiflex 2.8D, have Synchro-Compur LV5 shutters.

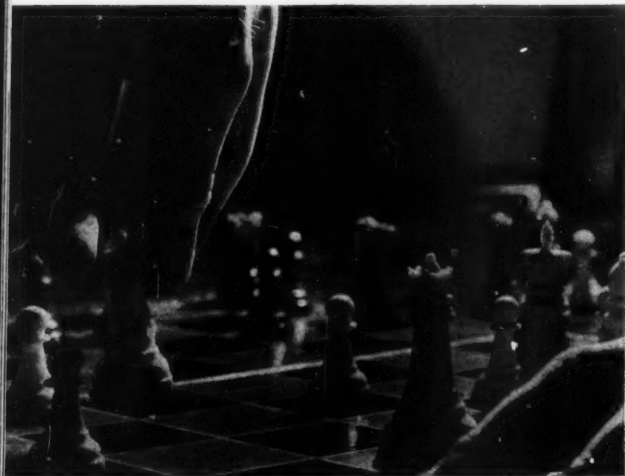
**Burleigh Brooks, Inc.** 10 West 46th Street, New York 36, N. Y.

West, Alaska & Hawaii: **PONDER & BEST, INC.** 814 North Cole Ave., Hollywood 38, California

# "I TRIED IT MYSELF"



**THIRD PRIZE \$10.** When a picture is well-composed, you can really see it quickly, as a whole. Here your eye is guided to the nuns by traveling along the hay fork, then up the wagon pole. By Ch. E. Dobos, Chicago, Ill. Agfa Karat,  $f/5.6$ ,  $1/25$  sec. Adox film.



**THIRD PRIZE \$10.** Don't make a move without thinking of the effect! Carl Williams, Habens, Tex., used backlight for drama, contrasted sharp and soft focus which seems to reflect the concentration in a chess game. Speed Graphic,  $f/8$ ,  $1/50$  sec., available light.

HOW GOOD is your guessing power? Try to guess the shutter speeds used for these pictures before reading the captions underneath. *We* were fooled when we thought the pictures at *left* and *directly below* were made at fast speeds, while those, *opposite page*, were exposed for perhaps  $1/25$  or  $1/50$  second. You don't always have to use fast speeds, even for action situations. The girl *below* was caught at the peak of action and expression; the nuns, *left*, at a pause in action. When there is no imminent motion, as in the chess game, *below left*, exposures often can be longer than  $1/25$  second with little risk of blur. It's a good idea to use faster shutter speeds, however, when photographing a group—especially when it consists of children (*opposite*) whose expressions may change without warning!

"I Tried it Myself" is a monthly black-and-white contest. You can submit any number of pictures. They must be 4 x 5 or larger. Put your name, address and all technical data on the back of each print. Enclose a *stamped (first class postage), self-addressed envelope* if you want us to return pictures we can't use. All entries are considered for use elsewhere in the magazine. Send them to: Columns Editor, MODERN PHOTOGRAPHY, 33 W. 60, New York, N. Y.

**SECOND PRIZE \$15.** Problems for the young, like learning to tie shoelaces, make expressive pictures! Harold Underhill, New York, N. Y., waited for peak frustration (when child's leg, shoestring—and expression—were taut) then exposed at  $f/5.6$ ,  $1/10$  sec. with Rolleiflex.







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**SECOND PRIZE \$15**

**THIRD PRIZES \$10**

◁ **\$25 FIRST PRIZE.** Don't pose them in the parlor! Children are where you find them—in nooks, corners or culvert pipes. Engaged in play activities, they can be your most enjoyable and co-operative picture subjects. Dr. Hyman Hershman, Boston, Mass., chose a low angle, shot with Rolleicord,  $f/11$  and  $1/250$  seconds, Tri-X film.

**THIRD PRIZE \$10.** How many pictures can you find in one photograph? Eugene Lion, Brooklyn, N. Y., found this in a very small part of the negative. He'd made the shot on a cold winter's day ("My fingers were so cold and stiff, I had to trip the shutter with my knuckles"). Rolleicord,  $f/5.6$ ,  $1/500$ , Super-XX. High contrast paper accentuated silhouette, water's sparkle.







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# WESTON

exposure meters

*The Meters Most Photographers Use*

## BUY A MOVIE CAMERA

(Continued from page 98)

pared with a list of \$3.75 for a 25-foot roll of double-8 film. Fifty-foot color 16mm magazines are priced at about \$6.45, while 8mm magazines are approximately \$4.65 each. Prices include dealer processing.

### Movie lenses

Movie cameras come equipped with either of two types of lenses—fixed focus or variable focus. With fixed-focus lenses, you will have to be approximately a minimum of six feet from your subject to get sharp pictures with the diaphragm at maximum opening. However, as you close down the lens, many fixed-focus cameras permit you to work in closer. If you follow the instructions that come with the camera, your movies will be acceptably sharp from the specified minimum distance to infinity.

Variable focus lenses can be set for the exact distance from camera to subject. This type of lens allows you to get closer to your subject than most fixed-focus lenses—sometimes as close as 18 inches or less. Lenses with focusing mounts will also give sharper pictures than fixed-focus lenses at a given distance. Focusing lenses are usually faster than fixed-focus lenses, and they can be used under lighting conditions that would stop the man with the latter.

### Lens mounts differ

Incidentally, check to see how your lens is mounted. On low-priced cameras, the lens is usually fixed permanently in place. Other cameras permit you to unscrew the lens and substitute another type. This feature allows wide flexibility in movie making technique. Three lenses are basic to movie making—normal, wide-angle, and telephoto (or long focus). Most movie makers start off by buying one lens—the “normal” one, and add more later.

Screw-in mounts on 16mm cameras are generally “C” mounts. Eastman Kodak cameras, however, often have a special arrangement. Eight millimeter screw mounts, similar to the one on 16mm cameras, are called “D” mounts. Some Bell & Howell 8mm cameras also have a special type of mount, while Eastman uses its own system. Before buying an interchangeable-lens camera, check the type of mount it has.

Whether you buy an 8mm or 16mm camera, you may want to invest in a turret model. Turrets permit the mounting of two or three lenses at the same time on the camera. Rotating the turret brings the lens you want into position. Turret cameras cost more; however, if you intend going into serious movie making, you'll eventually want one.

A well-built camera will take a certain amount of normal, and sometimes abnormal, abuse. Rigid construction is a must in a good serviceable camera. Avoid the sheet-metal camera body. Often enough, squeezing the body of that kind of camera is enough to slow down or even stop the motor.

Today, many low-priced cameras are made, at least in part, of plastic. There's nothing wrong with that—but remember, they will not take as much punishment as a metal-cast body.

When you purchase your camera, check the motor run. It should be reasonably quiet. Make sure that the motor runs down evenly—without stuttering to a halt. If you intend shooting lengthy scenes, make sure the motor run is long enough to suit your needs.

### Viewfinders

There are several different types of viewfinders. Some are made for use with only one lens. Others have, on their front windows, etchings designed to give the field of view for normal, wide-angle, and telephoto lenses.

The zoom-type finder manually adjusts to the field of the different lenses. As you slide a button back and forth, the viewer shows the proper field of view for the lens you are employing. Zoom-type finders are to be preferred to finders that merely drop a mask in place for the lens in use. In a zoom finder, the image itself is enlarged. In the mask-type of finder, the front part of the finder is made smaller by the mask.

### Built-in fade

You may want to do special effects while shooting your main footage. In most cases, special effects are put into a film in the editing stage. However, some cameras have fading devices built-in—or they can be had as accessories.

With a fading device and a rewind crank, you can do lap dissolves—one image fading out and a second coming into view, simultaneously, until only the second one remains on the screen. The rewind also permits you to add titles over previously exposed footage before sending the film out to the processor. Another camera refinement you may need is a frame counter. With an accurate frame counter and a rewind crank you can wind your film back to the exact frame where you want to start your lap dissolve or title.

There are a great many things to consider when you buy a camera. In the final analysis, however, no one can answer the question of what camera to buy but yourself.—THE END

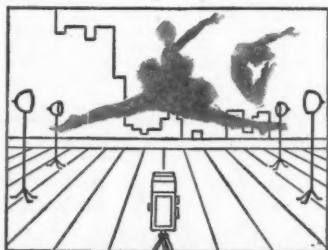
*Equipment used to illustrate this article was furnished by Peerless Camera Stores Inc., AC Camera Ex-Change, and Paillard Products, Inc.*



*How would you have lighted this picture?*

## Philippe Halsman got the shot with four 9¢ G-E PowerMite M2 flash bulbs

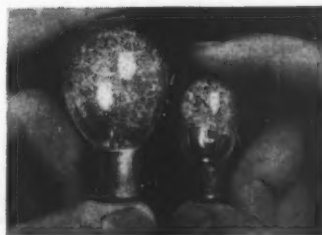
You'd never guess that the world's tiniest bulb—General Electric's M2, now called *G-E PowerMite M2*—could provide enough flash power to capture the soaring beauty of these ballerinas. Yet, when used with today's faster films, PowerMite M2 can get results equalling or exceeding those with bigger bulbs.



Philippe Halsman took this photo atop a Manhattan office building at dusk. He positioned 4 PowerMite M2 bulbs so they would flash upward across the bodies of the dancers (see diagram), then set his synchronization about 5 milliseconds faster to allow for the 15 millisecond time-to-peak of the PowerMite M2.

Using multiple synchro-flash, he triggered the bulbs at the peak of the dancers' leap. Halsman used a Rolleiflex camera, with exposure of 1/500 second, at f/8.

Only 1/4 the size of "midget" bulbs, PowerMite M2 (right, in comparison photo) costs 3¢ less, is easier to



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An illustration  
from the book.  
Photo by Burt Owen.

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BURT OWEN, magazine and advertising illustrator, on Available Light in the Home

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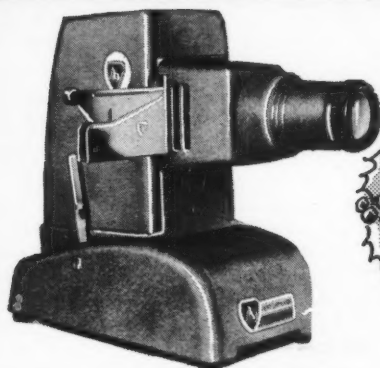
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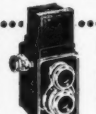
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## BROWNIE CAMERA

(Continued from page 94)

at which you may film for each opening from f/1.9 to f/16. You can get as close as one foot with the wide-angle convertor if you are filming at f/16. But even at f/1.9, with the wide-angle, you don't have to be any further away than five feet to achieve acceptable pictures.

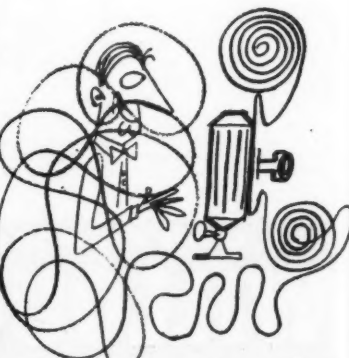
Minimum shooting distance with the normal lens is 2 feet at f/16, while with an f/1.9 setting, you have to be at least 10 feet or further from your subject. The telephoto convertor allows you to go in as close as five feet at f/16. However, at f/1.9 you have to be at least 30 feet away from your subject.

The viewfinder is the open type, with etched markings on the front for wide-angle, normal, and telephoto fields of view. The back of the viewfinder has a parallax correcting slide that can be set at 3, 4, 5, and 8 feet and at infinity.

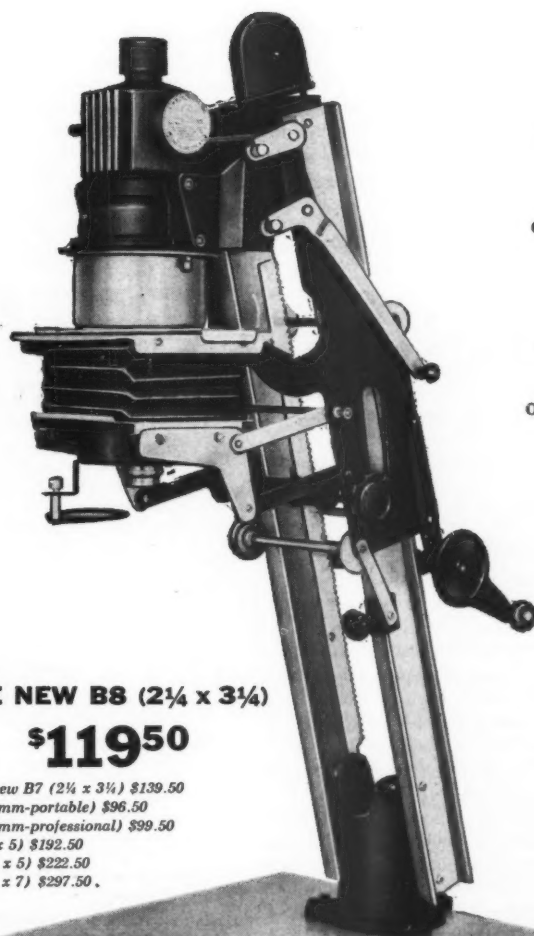
MODERN tested the Brownie Turret and found the lenses good at f/3.5 and smaller openings. However, despite a slight softness at the larger diaphragm settings, the lenses were adequate for average purposes. We also checked on the viewfinder and found that it worked accurately.

The camera has only one speed—16 frames per second. The lever which operates the shutter can be locked in place for continuous run. A built-in exposure guide works according to subject, film, and lighting, both for indoor and outdoor shooting. The Kodak red dot system can be used for average shooting. If you are shooting on a sunny day, using Kodachrome film, daylight type, all you do is to switch the lens into place, set the diaphragm at the red 8, and the rear viewfinder at the red 15. The Brownie Turret uses standard 8mm double-8 roll film and is simple to load.

The standard 13mm lens and the 9mm wide-angle lens accept Series IV filters, while the telephoto lens requires Series V attachments.—MYRON MATZKIN



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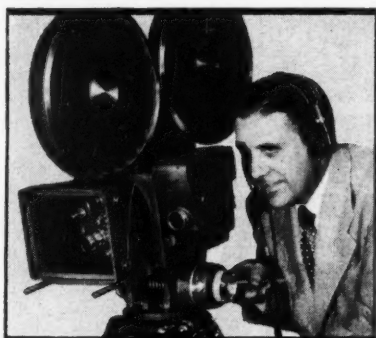
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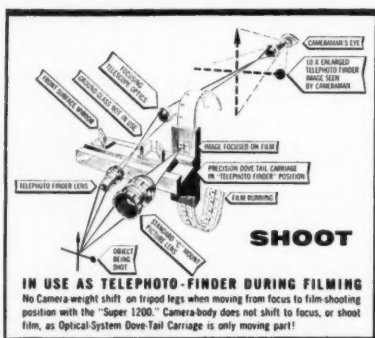
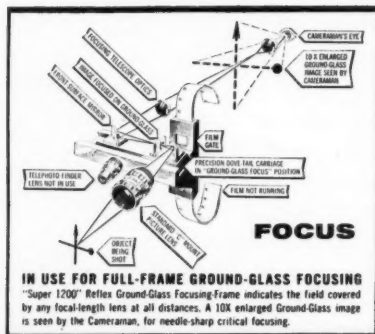




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## THE LEICA SYSTEM

(Continued from page 55)

50mm f/2 Summicron and 90mm Elmar have easily reached the class of excellence according to the most exacting standards. Professionals swear by them. And the 200 and 400mm Telyts are certainly equal to any objectives of their type made.

As for the two f/1.5 lenses, the 50mm Summarit and 85mm Summarex, excellent work has been done with both lenses. Do you really need such a lens? You can hardly expect an f/1.5 lens to have the same definition at full aperture as an objective of similar quality at f/2 or f/2.8. The new faster black-and-white and color films make shooting at smaller, safer apertures a lot more practicable.

### Screw and bayonet mounts

Incidentally, all screw-mounted lenses are interchangeable between the M3 and the If, If2 and If3 models (except one, the collapsible 90mm f/4 Elmar). Adapter rings are available to convert screw-mounted If, If2 and If3 lenses to fit the bayonet mount of the M3, although bayonet-mounted accessories cannot be adapted to screw mounts. By the way, if you own any 35mm camera with accessory lenses and want a really clear finder, take a look through the individual Leitz Optical-Brilliant viewfinder. It is just about unequalled.

The Visoflex reflex housing is not as compact as the built-in prism of a reflex 35mm camera. But many exacting technicians—scientists and doctors—seem to prefer the Leica system with its accessory Visoflex because of its precision and durability, although it is a bit more complicated and bulky.

### The Leica Meters

Now to the two Leica Meters (picture, page 56). The model M seems a bother at first, sitting atop the M3 camera, but the coupling with the speed dial does speed up exposure computations and consequent camera settings. Both it and the even smaller Leica-Meter 2 are extremely sensitive in low-light intensities, although "2" reached the top of the scale too frequently in brilliant light. The larger "M" Meter seemed a bit more rugged than the smaller "2", but you can't expect an extremely sensitive meter the size of your thumbnail to be built like a ten-ton truck. (Both meters have ASA calibrations. The top mark is 800 ASA on the latest "2" and 400 on the "M.")

The stereo system is bound to interest 3-D fans. A great deal could be written for and against splitting a standard 35mm 1 x 1½-in. frame into a stereo pair by means of a double-lens system. Those accustomed to stereo made with the system producing two stereo pictures,

23 x 24mm, may find the 18 x 24mm vertical format picture a bit small. On the other hand, all the problems of proper stereo mounting for hand viewing and projection are dispensed with since your stereo pairs come back in standard 35mm, 2 x 2-in. cardboard mounts. The Leica 3-D projection system is easier to operate than the 23 x 24mm system.

### Summing it up

We've only been able to sample a few of the many Leica accessories. It would take years to become expert with all of them. We've made a rapid listing of items of major interest, page 108, but a complete directory of all Leica equipment with list prices is available for the asking from Camera Editor, MODERN PHOTOGRAPHY, 33 West 60th Street, New York 23, N. Y.

Let's sum up our thoughts on the Leica system of photography. How do we feel about it? There may be handier cameras for specific jobs than the Leica. Cheaper and often more compact accessories and equipment are perhaps available. But for ruggedness, durability, versatility and adaptability, quality without compromise, the Leica system stands by itself as a model for what all photographic engineering should be.—THE END

## SALON Calendar

### \*11TH CHICAGO INTERNATIONAL NATURE PHOTOGRAPHY EXHIBITION

Closes: Jan. 16, 1956

Exhibit: February 1-26

Fee: \$1, four slides

\$1 (plus return postage) four prints

For information and entry blanks, write to Cecelia Clevon, 5240 S. Campbell, Chicago 32.

### 19TH ANNUAL EXHIBITION OF PHOTOGRAPHY.

Closes: January 23

Exhibit: February 11-26

Fee: Pictorial entry, \$2

Color: entry, \$1

Sponsored by The Circle of Confusion, Whittier, California. For information and entry blanks, write to Frank Markley, Chairman, Circle of Confusion, 8344 S. Arrington Ave., Rivera, Calif.

### SIXTY-FOURTH INTERNATIONAL SALON OF PHOTOGRAPHY.

Closes: February 10

Exhibit: March 13-March 24

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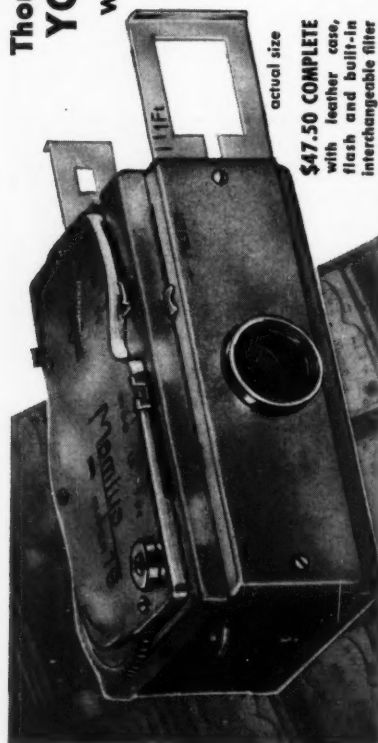
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actual size

**\$47.50 COMPLETE**  
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## LEICA ACCESSORIES

(Continued from page 56)

**Bellows equipment:** The single rail bellows focusing device (used here with the Visoflex) carries scales showing subject-

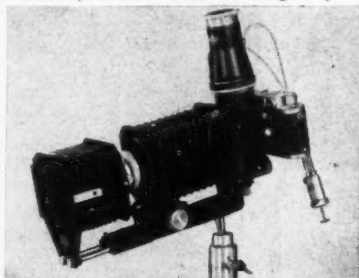
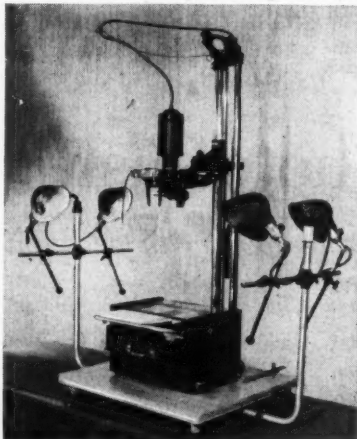


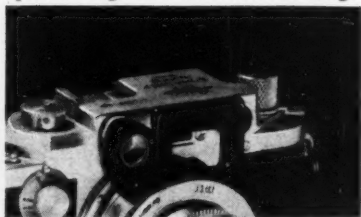
image size ratios, plus exposure factors for both 50mm and 135mm lenses. With the lens unit of a 135mm Hektor you can focus from infinity to 1:1 (full subject size). Of course, you'll need the reflex housing for this.

**Variable Focus Reproduction:** The Reprovit II without additional accessories can copy material ranging in size from 16 x 24 in. to 1 x 1 1/2 in. This professional unit was designed for production



work, has a focusing stage mounted on a counterbalanced carrying arm, bellows and rack and pinion adjustment, scales for exposure factors and ratio of reproduction.

**Close Focusing:** There are Optical Close Focusing Devices combining a short extension tube for the lens and moving optical wedges and masks for the range-



finder-viewfinder. These allow direct focusing and framing from 3 1/2 ft. to 16 1/2 inches.

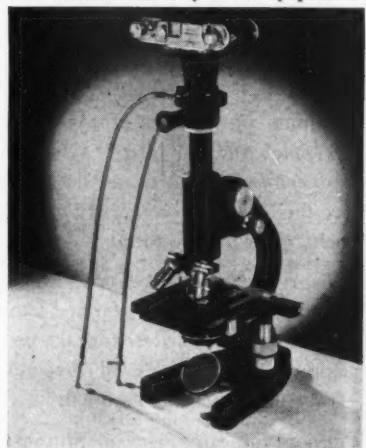
**Rapid winder:** The Leicavit, which replaces the regular baseplate on Leicas with serial numbers above 400,000 (it cannot be used on the M3), has a folding lever. One movement of the lever from right to left winds both film and shutter in fraction of a second.

**Cases:** A variety of different designs are available for Leitz equipment. There are, of course, the ever-ready camera cases and leather tubes for lenses; also combination cases to hold camera and



equipment, plastic cases for lenses, and metal, watertight shock resistant compartment cases for the "f" models only.

**Microscope adapter:** The Micro Ibo which replaces the regular Leica camera lens connects directly to the eyepiece of



the microscope. It has an "X" sync. shutter with speeds from 1 to 1/125 sec. and has a viewing telescope with focusing for your individual eyesight.

**Enlargers:** Leitz has three units. The Valoy II is the latest in a long line of extremely sturdy yet simple manually focused machines threaded to take Leica lenses (although other kinds of lenses can be used). The Focomat Ic features

(Continued on page 110)



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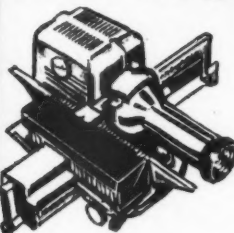
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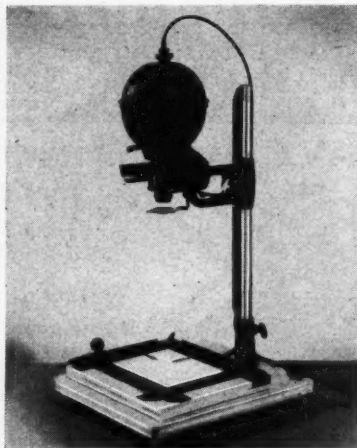
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## LEICA ACCESSORIES

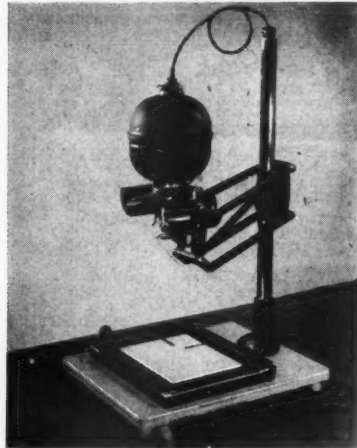
(Continued from page 108)

automatic focusing through a range of  
2 to 10 diameters; larger prints can be  
made with manual focusing. The Foco-



Valoy II

mat IIa (not shown) is the only Leitz  
enlarger accepting negatives up to  
2½ x 3½ in. Two lenses (50mm and  
90mm) supplied, each with its own auto-  
focus cam, are turret mounted. The Foco-  
mat IIa can also be operated manually.



Focomat IIc

## Free Literature

"List of Cable Release Fittings for  
Popular Cameras and Shutters Past and  
Present" is a four-page data cir-  
cular. It is available free from *Effen  
Products*, 79 Woodruff Ave., Brook-  
lyn 26, New York.

A price list and data handbook has  
been prepared by *Custom Color Ser-  
vices*, 10 East 46th St., New York, 17.  
Included are prices and data on the  
following: Ektachrome processing, dye  
transfer color prints; Flexichrome—  
matrices and prints; Ektachrome  
duplicate transparencies; Prinston color  
prints; display transparencies; slides  
for projection.

A leaflet on the use of "3V" for  
special effects with both still and movie  
cameras is available from *Davis &  
Sanford Co.*, New Rochelle, N. Y.

Cineque Colorfilm Laboratories, Inc.  
has compiled a **service price list book-  
let**. Information on the following is  
included: masking; duplication of 2 x 2  
and 3 x 4 inch slides, stereo slides, film-

strips, transparencies and color prints;  
miscellaneous services. For a free copy,  
write to *Cineque Colorfilm Labora-  
tories, Inc.*, 424 East 89th St., New  
York.

A descriptive folder on the use of  
the **See-Sharp** for sharp focusing in  
enlarging is available free from the  
*Cargille Scientific, Inc.*, 117 Liberty St.,  
New York 6, N. Y.

*Agof-Schact Lens Corp.*, 160 5th Ave.,  
New York 10, New York offers a de-  
scriptive folder on the **Travenar** and  
**Travegon** lenses for the Exakta and  
Praktika.

Two new publications on lighting  
equipment are available from *Smith-  
Victor Corp.*, Griffith, Indiana: No.  
P-56 has a listing of reflectors and  
stands for the professional and ad-  
vanced amateur. No. A-56 contains a  
complete listing of movie lighting for  
amateurs.

**How to do bookbinding yourself** is the  
topic of a new booklet available from  
*Tauber Plastics, Inc.*, 200 Hudson  
Street, New York 13, N. Y. The book-  
let shows all types of equipment and  
plastic materials available for five  
styles of colorful plastic bindings. It  
also demonstrates how every office can  
bind its own catalogs, presentations,  
booklets, etc.

"**Copying and Close-Up With Argus  
Cameras**" offers basic suggestions and  
a bit of practical information in con-  
nection with this specialized area of  
photography. Write to: *Sales Service  
Division, Argus Cameras, Inc.*, Ann  
Arbor, Michigan.

### BOOKS ON LEICA PHOTOGRAPHY

Basic Leica Technique, by Bombach	\$ 4.75
Pocket Leica Book, by Kisselbach	2.95
Leica Guide, by Emanuel	1.75
Leica Manual and Data Book, by Morgan and Lester	6.00
Leica Manual, by Morgan and Lester (Spanish)	8.00
Leica Way, by Matheson	4.50
Leica and Leica Type Cameras, by Tydings	1.95
My Experiences in Color Photography, by Wolf	10.00

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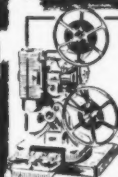


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## POLAROID DEVELOPS FAST NEW TRANSPARENCY FILM

Sometime this year you'll be able to use your Polaroid Land camera to make black-and-white transparency slides—and have them ready for projection a minute or two after snapping the shutter. That's the latest news from Polaroid Corp. Using the new film with special mounts and a simplified projector which complete the system, these slides can be made as quickly and easily as you now make Polaroid Land paper prints. In addition, the new film has an ASA rating of 1,000, and combines this extremely high speed with ultra fine grain.

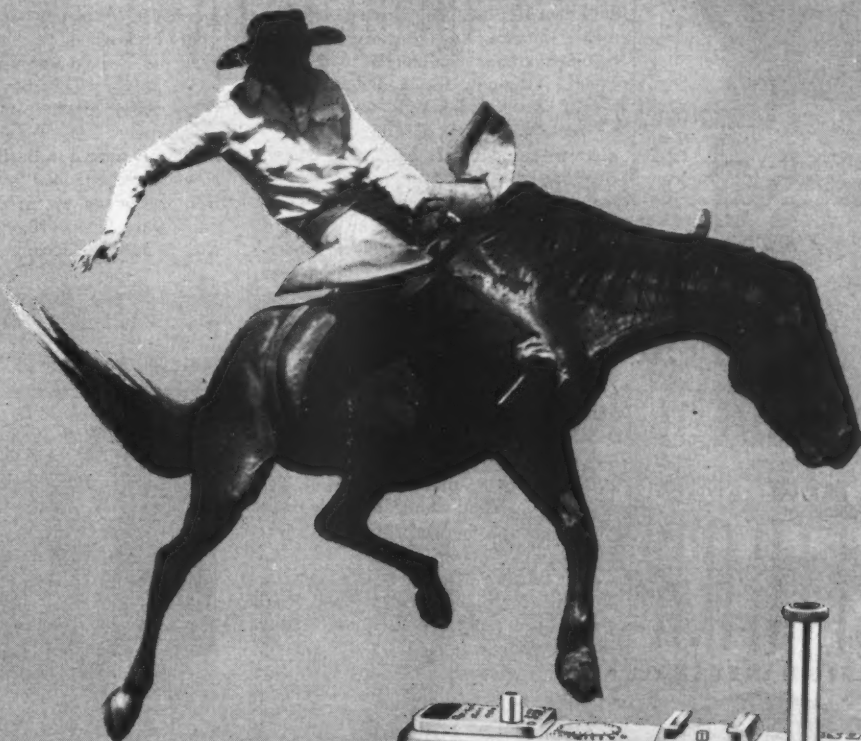
All this was disclosed recently at the Photographic Society of America convention at Boston, by Dr. Edwin H. Land, president and director of research of Polaroid Corp., and inventor of the Land 60-second camera. There were demonstrations, too. Dr. Land took a picture of Mr. Norris Harkness, outgoing President of the Society and projected it on a 12-foot screen a minute later. Observers could count threads in Mr. Harkness' coat. To show practical applications of the film's speed, Dr. Land took snapshots in the hall during the course of his lecture, without flashbulbs or any additional illumination. He explained that the great speed of the film also makes it possible to use lens settings that keep details sharp at all distances in the scene, from foreground to background. And the slides produce twice the brightness range that can be reproduced by good paper prints.

### Some practical applications

In addition to amateur use (where slides made minutes before can be projected for group viewing), there are industrial and commercial areas where the new system is expected to be of great value. Business meetings will be able to rely more heavily on visual presentation because an entire report or program can be put on slides in a matter of minutes. To show what can be done in teaching, Dr. Land projected a slide of a newspaper article, typical of the sort a teacher could pick out of the morning paper on his way to school, and later snap and project for his current events class. Another slide showed a machinery layout. Still another was a copy of an x-ray. Undoubtedly camera clubs and other groups will find the new film a big help in making up interesting programs.

Any of the existing Polaroid Land cameras can be used with the new transparency film. Along with special mounts, and the simplified projector, it will be available sometime this year.—C. W.

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## EISENSTAEDT

(Continued from page 71)

Whether on assignment or vacation (spent usually in Martha's Vineyard), the Leica IIIf has been Eisenstaedt's favorite camera. Now, however, he has switched almost completely to the M3 model. Although the added size and weight of the M3 bothers him a little, he feels that the parallax-free, one-window rangefinder and clear-edged, multifocal viewfinder of the new model are invaluable improvements. (When working with the IIIf, which he still likes for any jobs where he needs to photograph more unobtrusively, he never uses the viewfinder window. Instead, he keeps it covered with black tape and mounts an optical-brilliant viewfinder in the accessory shoe.) Eisenstaedt uses three M3 bodies and three IIIf bodies plus a number of older models.

When Eisenstaedt covered the Ethiopian preparations for war with Italy in 1935, he shot 35 picture stories on 110 rolls of black-and-white film with three Leica cameras and only three different lenses. These were three Elmars of 35mm, 50mm, and 90mm focal length. He still feels that these three focal lengths are the essential ones for any amateur or professional, although he has the following made by four different manufacturers available in his locker at *Life*: 21mm f/4.5 Biogon, 35mm f/3.5 Summaron, 50mm f/1.4 Nikkor, 50mm f/2 Summicron, 85mm f/2 Nikkor, 90mm f/4 Elmar, 135mm f/4.5 Hektor, 200mm Telyt, 300mm f/5.6 Kilar, and a 400mm f/5 Telyt—all in leather pouches.

### Why so many lenses?

On assignment, Eisenstaedt takes the Leitz lenses in his three favorite lengths plus the 135 mm and 200mm objectives. Of the others, he says:

"Suppose you go to your dentist. He has an imposing array of equipment. He won't use it all on you, but you do expect him to have it. These are the tools of his profession which, sooner or later, he will need for some specific work. The same applies to my photo equipment."

No one believes in using the finest equipment more than Eisenstaedt, but he is somewhat critical of photographers who are constantly testing lenses, discarding one for another that might possibly be better. Eisenstaedt, who has been through the craze for bench tests, now does all the testing himself by taking pictures with the lens. If it produces technically acceptable photographs, it is a good lens.

This is the Eisenstaedt of today, far too concerned with the actual taking of pictures to analyze where he got his talents and how they developed. You ask him how to become a photojournalist:

"To some extent, you can train yourself by being observant," he replies. "What else can you do? It is hard to define how a photojournalist learns." But Eisenstaedt was not always a photojournalist. Somehow it began, somewhere he learned.

Alfred Eisenstaedt was born December 6, 1898, in Dirschau, West Prussia, (Now Poland) where his father owned a department store. While he was a child, his family moved to Berlin, so the young Eisenstaedt attended school there. Alfred was given his first camera by an uncle when he was 12 or 13, an Eastman No. 3 folding Kodak that produced



Eisenstaedt: "If Beethoven hadn't been born in this room in Bonn, Germany, it still would have been a good picture. Others might have told you how excited they felt, how the room inspired them. I was thinking: 'In a small room like this, such a genius was born.' At the time I was there (1934), the light fell through the window onto the floor, and so I took the picture. There probably was no other way to do it anyhow."

postcard-size pictures. He processed these in his parents' bathroom and printed on printing-out paper in the sun. The pictures he made were very poor, and he soon lost almost all interest in photography. For a brief time after leaving school, when 16, he worked as an apprentice in a department store in Thuringia. For recreation, he attended the theater and concerts. Occasionally he still took pictures. At 17, he was drafted into the German Army, and in 1918, while on the Western front, was wounded in both legs by shrapnel.

The Germany to which the young soldier with the game leg returned was mentally destitute, financially bankrupt, and teetering between Communism, Fascism, and Democracy. He wandered

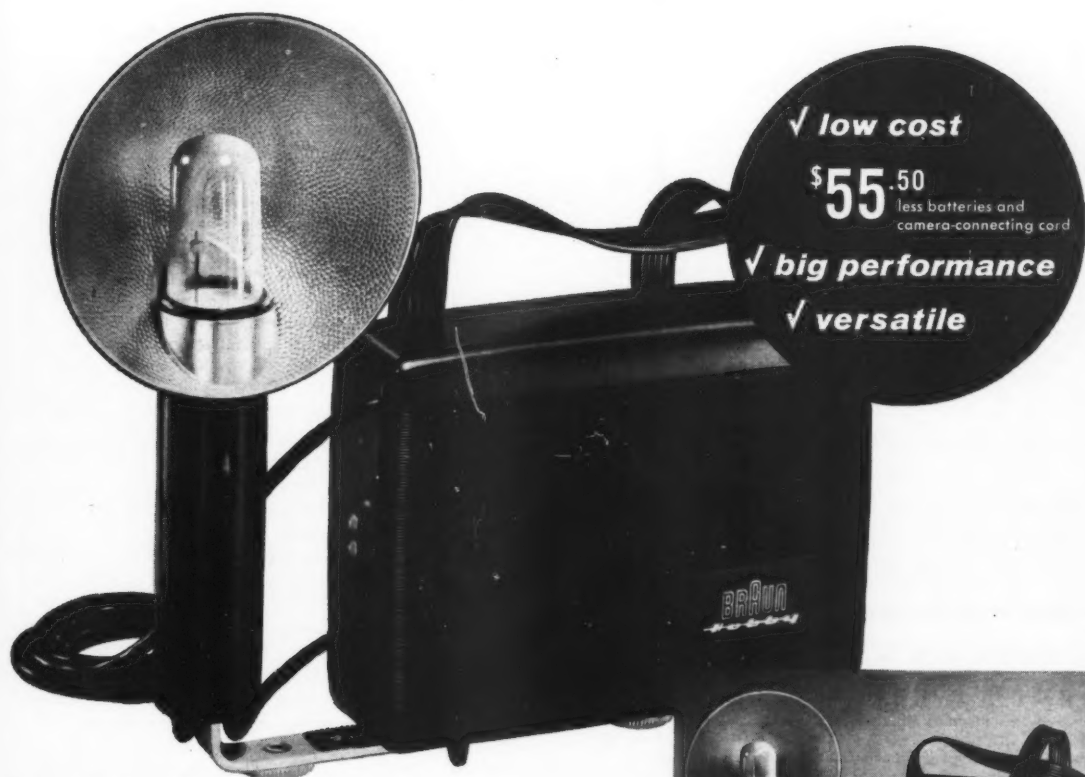
(Continued on page 116)



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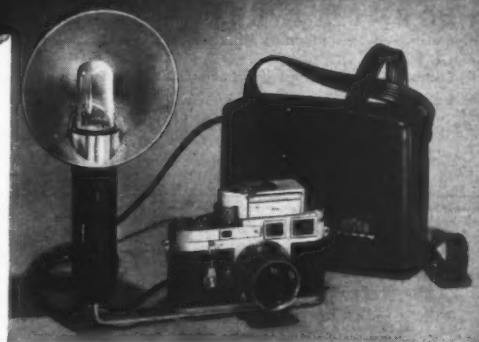
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B&H Monterey 500w, case. 79.95  
B&H Regent 300w, case. 179.95  
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## EISENSTAEDT

(Continued from page 114)

amid violent mobs of veterans searching for army officers to bait and strip of their uniforms. But Eisenstaedt, who had shown bravery in combat (he volunteered for almost every dangerous mission), abhorred violence for its own sake. With the family savings gone in inflation, this veteran found a job selling belts and buttons wholesale and grimly went about the business of learning a trade he disliked.

## Choice: salon or impressionism?

When, in 1927, Eisenstaedt regained interest in photography, artistic creation in Germany was heading into two divergent courses. Smarting under defeatism, it found refuge in a return to the glorious Germanic past—the Ring Legend, Goethe, Frederick the Great—or sought new terms of expression in music, art, and literature, which somewhat reflected the futility and decadence of a trampled culture gone sour. In photography, the choice lay between the experimentalists, who felt they were creating new art forms in fantastic collages, solarizations, and impressionistic blurs, and the salonists, who tried to revisit the happier yesterday. In the woods around Berlin, Eisenstaedt found peace and inspiration in nature for his salon photographs. He learned to move his camera and tripod inch by inch until he had just the scene he wanted. Exposures were calculated to produce maximum quality negatives, and glass plates (film pack and sheet film were too expensive) were processed in the bathroom. Hours were needed to make the technically excellent prints then fashionable. He frequently passed what other spare time he had in Berlin museums, especially admiring the older, established masters such as Rembrandt, Franz Hals, Rubens, Velasquez. If lighting and composition were learned from any source, he admits perhaps it was while studying these masters. Today, Eisenstaedt says that he rarely studies the work of other photographers lest he unwittingly copy their techniques when photographing the same type of subject.

## Making pictures that sell

In 1927, Eisenstaedt took a vacation in Czechoslovakia from belts and buttons and made his first salable picture, a salon pictorial of a tennis player with a long, late-afternoon shadow. But he went back to Berlin and forgot about the picture until the following year when, with a newly acquired enlarger, he finally made a print of it. This he took to the editor of the photographic annual, *Der Photo-Freund*, who wanted it. Eisenstaedt asked the editor, Dr. Frerk, whether it was pos-

(Continued on page 118)

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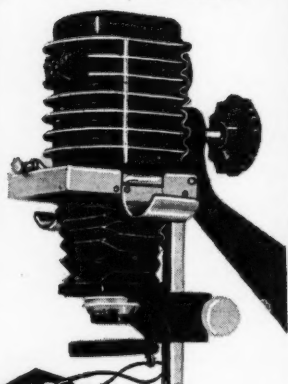


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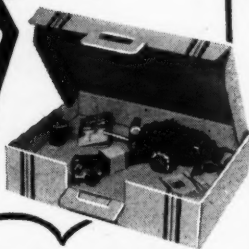
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## EISENSTAEDT

(Continued from page 116)

sible to get pictures published in newspapers. He was amazed to learn that newspapers would not only publish them but pay as well. Dr. Frerk suggested that Eisenstaedt try the rotogravure section of the big daily and Sunday newspaper, *Das Berliner Tageblatt*, which was known as *Der Weltspiegel*. Its editor asked for the same picture, so it was published in the rotogravure section with a caption announcing that Autumn, with long shadows, was on the way. Eisenstaedt received 50 marks (the equivalent of about \$12.50) and his first credit line. Now the photographic bug had really bitten, and Eisenstaedt produced and sold more pictorials.



The dirigibles were monstrous in size, but Eisenstaedt used the Graf Zeppelin in 1934 as part of an almost pastoral scene while it lay moored in Brazil.

Pictorial photo sales were limited since only illustrative photographs which happened to fit into a newspaper or magazine's needs were bought. These publications urgently needed pictures of current events of the type which a photographer named Dr. Erich Salomon had been supplying with the help of a small, ingenious, new camera called an Ermanox. This instrument had a focal-plane shutter, a 100mm f/2 or f/1.8 lens, and made pictures on 4.5 x 6cm glass plates in existing light. Salomon had become a regular fixture at all important meetings of European statesmen after he had demonstrated the camera's ability to make pictures unobtrusively without flash powder or the need for posing his subjects. The politicians worked and Salomon photographed.

Here, enter Eisenstaedt. He began to draw assignments to these meetings and, encouraged by the editors, bought an Ermanox. He and Salomon photographed, by existing light, the first important picture stories of international meetings. Salomon, for instance, shot a picture of the Italian, German, and French statesmen hard at work at the opening of a conference. He was there hours later to make a second photograph

of the same statesmen who, by then, were half asleep, frowsy, and haggard. The two photographs made a masterful picture story. Salomon, whose pictures had undeniable news interest, could sense the important single picture as well as the picture story. Eisenstaedt added his own sense of pictorial photography. He deducted as much time from his wholesale belt-and-button business as he dared. Belt-and-button sales dropped alarmingly as Eisenstaedt's pictures were reproduced more frequently, so one day he was given his choice: belts and buttons or photography? Four days later, in December, 1929, a full-time, free-lance photographer, named Eisenstaedt, was on his way to photograph Thomas Mann's acceptance of the Nobel Prize for Literature, in Stockholm.

Eisenstaedt covered conferences at The Hague, Lausanne, Geneva. He traveled with various German chancellors of the Weimar Republic, and he crawled all over the inside and outside of the Graf Zeppelin on its round trip from Brazil. Most of these pictures were assigned and bought on a free-lance basis by the Pacific and Atlantic News Agency, a forerunner of the Associated Press.

Besides the important news events, Eisenstaedt also photographed great musicians performing at concerts and



Eisenstaedt: "In 1930, I photographed Chaliapin from the front row of a Berlin theater. My Ermanox was mounted on a folding tripod and time exposures were made with an exceptionally quiet before-the-lens shutter. Exposures at f/1.8 were a matter of luck."

night club entertainers in available light, using the Ermanox. The slightly grainy and fuzzy results would today be acceptable to most editors and photographers, but would not now please Eisenstaedt technically.

Before 1930, he was weighted down by the bulkiness and clumsiness of his equipment. When he photographed the wedding of Boris of Bulgaria and his bride, he trundled around the following equipment: the Ermanox with 36-dozen glass plates and 24 metal plateholders; a 2¼ x 3¼ Plaubel Makina with f/2.9 lens, at least 120 plates, and 24 metal holders; a 9 x 12 single-lens reflex with 120 more plates and 24 metal holders.

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For greater portability on some diplomatic or social assignments, Eisenstaedt had tiny pockets sewn into the tails of his full dress suit in which he secreted some placeholders for the Ermanox.

In 1930, a photographer friend and Eisenstaedt were walking one day down a street in Lausanne, Switzerland. In the friend's hands was a squashed, black, leather-covered cylinder from which protruded a minute f/3.5 lens. A musical band of beautifully costumed children, marching like toy soldiers, passed. The friend remarked that he would like to shoot pictures of them, but he was feeling lazy. Would Eisenstaedt like to borrow this new camera and try it? Eisenstaedt did, and the results were so pleasing, Eisenstaedt's "friend" sold the pictures under his own name. They were splashed over four pages in a German illustrated picture magazine. Eisenstaedt then bought his own Leica A., a far different Leica from that of today. The 50mm f/3.5 Elmar lens was not interchangeable, it had no range-finder, and speeds were only 1/20 to 1/500 sec. If Eisenstaedt didn't need the speed of the Ermanox f/1.8 Ernstar lens, the Leica was the camera to use. He was free at last of glass plates and holders; instead, he had a small camera, capable of being carried almost unseen. When the Leica manufacturers introduced a model featuring interchangeable lenses (Leica I), he bought it.

*Alas! Undone by sharpness*

But he couldn't always use the Leica. In 1930, editors became intrigued with impressionistic photographs, blurred backgrounds, unsharp foregrounds. The Leica's 50mm f/3.5 lens, the fastest then available, had just too great a depth of field. In short, Leica pictures were too sharp! So he used his Plaubel Makina and a 6.5 x 9cm folding Zeiss Mirroflex with f/4.5 Tessar lens.

This phase passed, and Eisenstaedt resumed work with a Leica. At first, the only film available was regular, grainy, motion picture stock for which special fine-grain developers were introduced, further cutting the already slow film emulsion speeds. Film did not come in neat cartridges. You bought it in bulk, cut and wound it yourself into the special Leica cassettes, and there were no daylight-type bulk loaders.

*Press pass: knock on the head*

In the early thirties, during the rise of Nazism and Fascism, photographers snatched every available picture they could of the military and political leaders. Posing was mostly out of the question; but Eisenstaedt, by covering a great many of the important news

(Continued on page 120)

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## EISENSTAEDT

(Continued from page 119)

events as Associated Press photographer, became as familiar with the officials as he dared. Sometimes he was arrested anyhow; and once, in Bulgaria, while photographing King Boris at the opening ceremonies of Sofia University, he was knocked down by police who thought his camera was a gun. He accompanied Gustave Adolf, the Swedish Crown Prince, and his family all the way to Turkey, where he also photographed Turkish strong man Kemal Ataturk. The Associated Press was happy to get whatever pictures Eisenstaedt could take, since in this period world figures tolerated photographers but seldom cooperated with them.

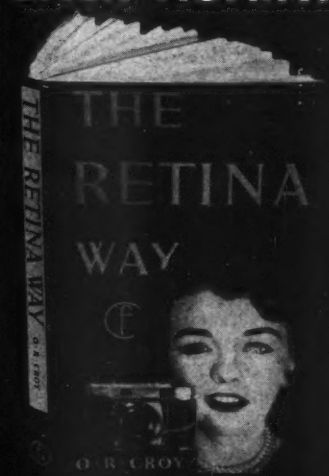
When Eisenstaedt went on an assignment, he knew fairly well what was wanted—pictures of a personality, a news event—always something tangible. In 1932, Kurt Korff, then editor of the *Berliner Illustrierte Zeitung* and of *Die Dame*, a fashion magazine (Korff was later to play an important part in the starting of *Life* magazine), sent Eisenstaedt to do a series of stories in St. Moritz, Switzerland. There was no personality and no news event. What was he to photograph? Said Korff: "Bring me back pictures of snow looking like sugar." No one is quite sure whether Korff made the remark because he really wanted pictures of snow looking like sugar or whether it was a suggestion merely to get Eisenstaedt to think creatively; but Korff got his sugar snow and a good deal more. These were the early days of the pictorial essays later to become an important part of *Life* policy.

### Finding and founding a new life

Eisenstaedt left the Nazis and Fascists behind in 1935 and came to the United States. After some work for *Harper's Bazaar*, *Vogue*, *Town & Country*, and other magazines, he was hired as the first staff photographer of a new but yet unnamed experimental magazine to be published by Time, Inc. Of the first experimental stories Eisenstaedt handed in for two dummy pre-publication issues, Henry R. Luce, editor-in-chief, later wrote in Eisenstaedt's memento book: "My confidence in *Life*, in our actual ability to do a job in pictorial journalism, began when Alfred Eisenstaedt got back from his pre-publication assignment."

*Life* published its first issue on November 21, 1936, with Eisenstaedt's name, of course, on the masthead. In the United States photojournalism was new, although in Europe Eisenstaedt had been practicing it for years. Previously, the American editors had subordinated the pictures to the writing. Even news

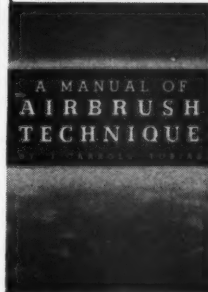
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stories were written first and the pictures then used to illustrate the stories. At *Life*, the photographer learned to go on an assignment with a bare shooting script, and the story was built around the pictures. Eisenstaedt immediately became one of the few on whom the magazine could rely for any assignment.

Eisenstaedt has managed to completely subordinate ego to the job at hand: "Just say that I am Eise, one of the photographers," he explains. He doesn't think of himself as an artist, but instead agrees with Fritz Goro who, when asked during the Eisenstaedt interview for his opinion of photographers as artists, said: "I've worked and associated with many of the greatest scientists in my lifetime. They have really accomplished something and make me realize how little we've done. Are we great artists? No, we are more entertainers than artists."

Instead of "artistic creation," Eisenstaedt talks about his work at *Life* as "group journalism."

"The amount of work each photographer may turn in or have published does not matter," he says. "We are working together to produce the best possible magazine. There is no time for temperament or disappointments."

Eisenstaedt allows nothing to ruffle his composure: "My success in photography? I haven't cracked up yet, and I still swim on the surface. A photo reporter must have nerves of steel and, yet, a gentle heart; if I let things bother me, I would have died long ago."

He feels that if he is to achieve fame, it must come sometime in the future, from the pictures he leaves behind. Now there is no time for empty adjectives like "famous" or "great." Adjectives get in the way of a photographer's lens, and Eisenstaedt's only concern is the picture.

What will be his place in photography? Perhaps one of the many thousands of people Eisenstaedt has seen through his viewfinder, poet and doctor William Carlos Williams, put it best. He wrote to Eisenstaedt: "How strange that from staring through a glass of peculiar shape at dictators and kings, generals and statesmen, those who have sought one way or another to rule the world, you have come away so whole a man, so willing still to search, your sense limpid as the lens that stood between you and the creatures of the world, for what further you may find. It is as if that miracle of glass, built to record without the faintest hint of a flaw those frightful images of terror on the sensitive and impersonal film, has endowed you with its grace of infinite purity, anastigmatic, clear as the sound of a silver bell, against all you have so accurately limned, fit and ever eager to record a poet's fleeting shadow."—THE END

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## AVAILABLE LIGHT

(Continued from page 74)

that he can tell without looking at it what it would read, and so he marks his rolls of film accordingly.

But let's go indoors now, where the child is playing. The sun is shining outdoors, and you will do well to keep the child away from the window unless you provide a strong reflecting surface. My picture on page 75 was taken while Andrea was in bed with chicken pox. The sun hit her bed, and although there was plenty of light to shoot by from the reflection on the white bedspread, the highlights on her brown hair are completely blocked. In this case, however, they carry out the sunshiny feeling of the room. (1/50 second at f/4, using Kodak Tri-X at a rating of 320 instead of the recommended rating of 200 ASA for daylight, or 160 for tungsten illumination.)

It was while taking another picture under similar circumstances that I made a small but important discovery. I was in a hospital, wearing a white coat to blend in better with nurses and keep things hygienic. In this picture the white coat served as a portable reflector (giving wonderful highlights in the child's eyes). And I have worn a white coat ever since whenever I can do so without attracting too much attention.

A much more common procedure is to shoot with your back to the window. Within three to 12 feet of the window the light will be excellent. There will be no need to interfere with the child's play: just read your meter, setting emulsion speed up to 800 if you wish. And big rooms with several windows on more than one side are ideal shooting grounds.

### Where else to shoot

Did you ever think of following your child to a nursery or to school? If you arrange it ahead of time, the school would probably not object. With meter set at film speeds of 320 to about 650 you can usually shoot at 1/50 and f/5.6 and get beautiful results.

You can get these pictures if you are unobtrusive, armed with only your camera, a few rolls of film in your pocket or a special belt (like a golf or ski belt), and a light meter. School, hospital, and even church will not object to picture taking, once you have convinced them how little you interfere with their business.

Outdoors you can shoot as long as you can see to focus. The picture of Maureen (top of page 74) was taken at 7 P.M. on a spring evening. The light meter was set at 400, which gave me the possibility of shooting Tri-X at 1/100 and f/4, an especially favorite exposure of mine as it lets the children move

pretty fast, and blurs the background pleasantly. The film was developed in D-76 for about 15 min. at 68 F.

For a change of pace you might try to photograph a child when he visits the doctor. Offices are often lit by fluorescent light, which has a daylight quality and thus gives beautiful results when shot and developed for high emulsion speed.

### More on lighting and exposure

I don't see anything wrong with setting up enough bounced flood lights or substituting No. 1 or No. 2 floods for the existing household illumination if I can do this well in advance of the shooting. But there are cases when you must either shoot by available light or lose the picture. If necessary, I prefer to expose 1/10 of a second hand-held, with the lens wide open, and let everything go dark except the face I want to catch, rather than have no picture.

I don't try such methods if I don't have to. But I would urge you to take a chance rather than lose a picture. Sometimes unorthodox, "faulty" lighting or exposure will produce interesting effects, block out uninteresting background and cause you the kind of pleasant surprises you would never be able to get if all your pictures were carefully lit. If you have to shoot slowly (say at 1/25 second or less), be sure to brace the camera, if possible, or at least hold your breath while pushing the trigger. If the subject moves, that may give the picture an interesting, alive feeling—but few pictures were ever helped by shaking the camera. When you use your camera wide open, don't forget that your depth of field is exceedingly limited and that focusing must be very accurate.

Available light technique has given real freedom to photographers, letting them concentrate on more important things than flashbulbs, hot lights, tripods and other gadgets. And I firmly believe that parents can take better pictures of their children than any professional can, because they know them so well and because they are together all the time. All they have to do is perfect their technique to the extent that they should be ready to shoot in practically all circumstances at a moment's notice.

If you learn some of these shooting techniques in the beginning, you will never have to worry consciously about them later, and you will be able to concentrate on the more important aspects of the pictures: not the *how*, but the *why*. The *how* is getting easier every day; the *why* remains a constant fight and challenge for all of us. I feel that the possibility of shooting with available light has greatly increased our chances to devote more time to the essential part of photography, which is—simply—taking better pictures.—THE END

## ANY LEICA QUESTIONS? HERE ARE SOME ANSWERS.

Whenever MODERN has assembled a report on a major piece of photographic equipment, (see pages 52 to 57) questions about construction and rumors of changes to come crop up. E. Leitz, Inc., offered to answer any questions or search out rumors that MODERN found. The following are the queries as assembled by MODERN's editors and the official answers from E. Leitz, Inc.

**QUESTION:** Are the current If, IIIf, and IIIIf models of the Leica to be discontinued?

**ANSWER:** The Leica Models If, IIIf, and IIIIf are listed items and are currently being manufactured. These cameras form the basis of the Leica System, and the Leica M3 does not replace them. As a matter of fact, the demand for the "f" series cameras has been on the increase despite the introduction of the Model M3. Due to this increased demand, the Leitz plant in Germany is endeavoring to increase the production of the "f" series cameras.

**QUESTION:** Does the Leica M3 keep the film flatter in the focal plane than the other models?

**ANSWER:** The Leica M3, due to its larger swivel-mounted pressure plate and its longer precision-ground film tracks, does keep the film flatter in the focal plane than other models of the Leica camera.

**QUESTION:** Why couldn't the film-advance lever on the Leica M3 be so made that it would take only one throw to advance the film instead of two?

**ANSWER:** The film-advancing lever could easily have been made so that a single stroke would transport the film and wind the camera, but a single-stroke operation would require that the lever be moved through a greater arc which would interfere with proper viewing and would definitely increase the operating time between sequence pictures. Tests proved that two short strokes resulted in steadier camera position and more rapid operation.

**QUESTION:** Why are the corners of the projected frame finders on the M3 rounded instead of squared off, as in the actual negative?

**ANSWER:** The bright-line frame outlining the field on the 50mm lens is not directly incorporated as part of the viewfinder optical system, but it is re-

(Continued on page 124)



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## LEICA QUESTIONS

(Continued from page 123)

flected into the finder-field in the same manner as the 90mm and 135mm interchangeable masks. The images of these masks are reflected into the finder-field by a prism. The dimensions of the 50mm bright-line frame are such that it would necessitate a prism of increased size unless the corners were made round. The round corners, of course, in no way interfere with proper viewing, and the design is aesthetically pleasing.

**QUESTION:** Why isn't there another built-in frame finder in the M3 for the 35mm wide-angle lens? Since there isn't, can the over-all edge view from the M3 finder be used in an emergency if a separate finder is not available?

**ANSWER:** The upper practical limit of the viewing angle of the eye, without an optical system embodying minification, is approximately 45°. If a frame outlining the field of the 35mm wide-angle lens were incorporated in the M3 camera, it would have been necessary to employ a range-viewfinder-optical system with minification rather than its existing system which is near unity.

The over-all view, as seen through the M3 finder outside the 50mm bright-line frame, is slightly less than the angle embraced by the 35mm wide-angle lens; but this field very closely approximates the coverage of the 35mm lens and can be used except for the most critical work or where parallax compensation is necessary.

**QUESTION:** The 85mm Summarex f/1.5 lens is not specifically mounted in bayonet form for the M3: Why is this?

**ANSWER:** The bright-line frame of the 90mm lens does not correspond exactly to the field of the 85mm Summarex, and it is for this reason that the Summarex is not available in bayonet mount. The Summarex can be used on the M3 by employing the 90mm adapter which brings the 90mm frame into position. The difference in angle between the 85mm and the 90mm lenses is only 1° which represents 1/2° on either side of the axis.

**QUESTION:** Will the present 28mm lens be continued in production, or can Leica owners expect a new one?

**ANSWER:** The 28mm Hektor f/6.3 lens will be discontinued and replaced by a new 28mm Summaron f/5.6 extreme wide-angle lens. This new objective is not expected until around the middle of 1956.

(Continued on page 126)

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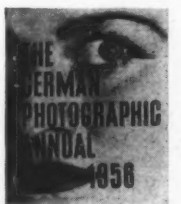


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## LEICA QUESTIONS

(Continued from page 124)

**QUESTION:** Can you make double exposures with the M3? If so, how?

**ANSWER:** Double exposures with the Leica M3 are not recommended where critical registration is required since, when taking up the film slack, there may be a slight movement of the film from the position it occupied when the first exposure was made. However, if a double exposure not requiring critical registration is desired or if the shutter is inadvertently tripped with the lens cap in position, a second exposure may be made without advancing the film any



Double exposing with the M3: Thumb of left hand prevents rewind knob from turning; index finger keeps film advance-rewind lever in rewind position.

serious degree as follows:

(a) After making the first exposure in the normal way, pull up the rewind knob and remove film slack by turning the knob in the direction of the arrow.

(b) Set the rewind lever on the front of the camera to its rewind position.

(c) While holding the rewind knob (in its upper position) in the crotch between the thumb and first finger, and while holding the rewind lever in its down position with the first finger, wind the shutter with the right hand by operating the winding lever two strokes. The second exposure is then made by depressing the shutter release.

**QUESTION:** Why don't old-style film cassettes fit the M3?

**ANSWER:** When the Leica camera and the film cassettes for it were first made, over 30 years ago, there was no existing standard for magazines. Standards were not established until some time after film manufacturers began packaging film for the Leica and other 35mm cameras. Introduction of the M3, which is an entirely different camera, offered an opportunity to construct a cassette conforming with international standards. This cassette will not only fit the Leica M3 but all other models of the Leica.

**QUESTION:** Was there any reason to dispense with the screw thread on the

M3 so that people who owned both a Leica IIIIf and an M3 could use lenses interchangeably and instantly.

**ANSWER:** The interchangeable mask feature of the Leica M3 necessitated a departure from the screw-mounting lenses used in other models. The automatic change of frame is more readily accomplished by the use of the bayonet-mount than when using a screw-mount. Much research went into the design of the M3 mount, and it retains all of the desirable features of the screw-mount, plus the increased rapidity with which lenses may be interchanged.

In switching to a bayonet-mount, Leitz still maintains the same accuracy of flange to flange seating as is possible with screw-mounting lenses. The bayonet-mounting lenses maintain their own individual mount whose thread pitch, focusing scale and rangefinder cam are matched to the focal length of that particular objective. By changing to a bayonet-mount, we have not incorporated, as have some other cameras, a single mount which is used for all lenses.

**QUESTION:** Are there to be more models of the Leica based on the M3?

**ANSWER:** No additional models similar to the M3 are contemplated. Production facilities are already taxed to capacity with the current model Leicas.

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# Major changes in Kodak films and processing

There've been some changes made in the lineup of available Kodak films, and processing for them. To start off, let's look at the black-and-white situation. You may find supplies of Super-XX film on your dealer's shelves for awhile, but production of both Super-XX roll film and film packs has been discontinued.

## What do you use now?

As before, Tri-X is recommended when a very high film speed is required. But to fill the medium speed, all-purpose role, Kodak advises use of Plux-X film, which is now available in two forms. For 35mm camera owners there's a brand new emulsion, called Plux-X, which can easily be identified by the purple band on the yellow carton. Speeds on this new 35mm Plux-X are ASA 80 daylight, and ASA 64 tungsten. If you own a roll film camera, or use film packs, the regular Plus-X with 50 ASA rating for daylight, and 40 ASA rating for tungsten, is still available.

That's not all. The name Panatomic-X

is back again on a completely new fine-grain emulsion with speeds of ASA 25 for daylight, ASA 20 for tungsten. It's available in 35mm, 120, 620 and 828 film sizes, as well as for bulk loading.

The first big color change involves Kodachrome. From now on all Kodachrome roll film will be sold without a processing charge included in the price. Instead of mailing exposed film to Kodak directly, you return it to the dealer for shipment either to Kodak or a color processing lab of your choice. Kodak will do the processing if you wish, but will charge separately for the processing service. If you still have Kodachrome which included processing in the price, you can, of course, send it directly to Kodak for processing without paying an extra charge.

Under the new setup, the familiar yellow bag is replaced by a green one (not suitable for mailing). You use it when returning exposed film to your dealer. For your convenience while traveling, he will have special outer mailing en-

velopes you can use to return exposed film when you are away from home. The carton of each roll to be handled the new way is clearly marked, "Film Price Does Not Include Processing."

A new film, Kodachrome Film, Type F (balanced for taking pictures indoors with clear flash lamps) replaces Kodachrome Film, Type A (geared for use with photo-floods). It has a guide number of 95 for open flash with a No. 5 or 25 bulb.

You can still take pictures indoors with floods and the new Type F film by placing a conversion filter over the camera lens. With 3400 K floods and a Wratten 82A filter, use an exposure index of 10; for 3200 K lamps (clear floods) and a Wratten 82C filter, Kodak recommends an exposure index of 8.

The special Kodachrome 335 film, sold for use by stereo camera owners, will no longer be offered. According to Kodak, "The need for the Kodachrome 335 spooling no longer exists now that the processing and mounting charge formerly included in the 335 price are to be paid for separately. Stereo owners," they say, "can just as easily use Kodachrome 135 roll film and order their stereo mounting separately at the time the film is delivered for processing."

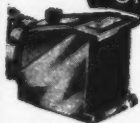
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## YOUR FIRST MOVIE FILM

(Continued from page 92)

the spring tight after the last shot and had enough spring wind left to get a surprise ending that made the story.

All shots were made from one side of the action. This is known as keeping direction. When you make a radical change in the side from which you are shooting—from extreme left to extreme right—your audience will be momentarily disorientated to the scene. Don't try walking with the camera while filming. Your camera will bounce all over the screen. Hollywood cameramen employ booms and dollies to move their cameras while actually filming.

### Know your equipment

This first film of yours is a kind of research into movie making. So, experiment. Light quality, depending upon its source, varies quite a bit. Shoot footage by direct floodlight, and by sunlight streaming through a window. Place your model a few feet from the direct rays of the sun in the latter shot. You'll probably find that the natural—or available light, as it's called—is more flattering and softer, while the flood-lit scenes are somewhat harsher by comparison.

If you own a telephoto lens and a wide-angle lens, now is the time to determine what they can do. Shoot a scene with your normal lens; then, shoot the same thing with both wide-angle and telephoto lenses. Stand in the same spot for all three shots.

If you use black-and-white for your first filming attempt, and perhaps you should, try several scenes with and without filters. Remember, filters reduce the amount of light entering the camera. The lens diaphragm must be opened to compensate for this. The amount of extra exposure required is the "filter factor," and this is usually listed in the instruction sheets that come with the filter and in each film package. You can combine some of your test filming for economy. Try varying the length of individual scenes. At the same time, hand-hold your camera and then film with your camera on a tripod. Employ all the frame-per-second speeds on your camera. Normal silent speed is 16 frames, while sound is 24 frames per second. The eight frames-per-second speed is often utilized for comic effects. The other speeds, 32, 48, and 64 frames, are slow-motion speeds.

Some movie makers reserve a few feet of every roll they shoot for experimental purposes. They keep trying for new angles, approaches, and new ways to look at familiar things. Every roll you shoot should be a kind of adventure, leading to improved technique and truly creative home movie making.—THE END

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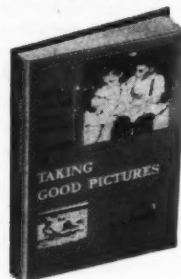
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HAD you been a traveler in what was the garden of England in the late nineteenth century the above scene would not have been an uncommon one. It was in the days when the "magic lantern" was probably the most popular form of entertainment, and oil lamp enlargers and glass sheets common photographic equipment. The boy in the drawing might have been Charles Duncan, then an apprentice to an itinerant photographer, pushing a portable darkroom on an old perambulator chassis, and learning first or second hand from Daguerre, Talbot, Lumiere, and other masters.

Duncan grew up to become one of England's best known photographers. Kings and presidents, cabbages and jewels, aging cathedrals and Egyptian temples all were processed thru his "magic soap" and wet plate negatives (often up to 30 x 40 inches), sometimes by methods which would cause Hurter and Driffield to turn in their graves. His adventures include one where he was suspected of having stolen the Mona Lisa from the Louvre, another where a photograph he made saved an apparently guilty man from the gallows. Charles Duncan has just put his long and adventurous career into a heart warming book. It is one from which you will not learn a thing, but a book you'll have to be pulled away from forcibly to come to dinner. It is a rare gem of pure wit and nostalgia which will not only delight you but every photographic friend to whom you are thoughtful enough to send a gift copy. \$2.50. AMPHOTO, 33 W. 60th, New York 23.

# Dr. Cinema says:

**Are your movies created, or do they just happen? Couple imagination to your lens for audience-stopping films.**

I know a man who owns fourteen cameras. Now although this probably isn't the most earth-shaking news you've heard in a long time, the most interesting angle to me, at least, is the fact that he doesn't make pictures. No picture of his has ever progressed from his darkroom to an exhibition. Not a single one has ever appeared in a magazine. Actually, his biggest problem seems to be deciding which camera to use. Yet technically, the fellow is very good. It's just that when it comes right down to the challenge of putting an interesting subject in front of his lens, this guy might as well be doing equations. And therein lies some sort of moral.

Probably the greatest single factor which swayed me from still to motion picture work was the fact that I could spend more time on subject matter and story—letting someone else (the laboratory) worry about the technique. Eastman Kodak's old sales pitch, "You push the button—we do the rest," still rings pleasantly in my ears.

After all, new exposure meters, sharper lenses and more dependable camera equipment have simplified the problems of exposure and focus down to elementary levels. Then photographic writers (such as myself) still beseech the movie-maker (such as yourself) *not* to try to hand-hold everything; *not* to pan too rapidly; to always shoot sequences instead of single scenes—and so on.

## Two kinds of movie makers

Taking it for granted, then, the fact that in home movie work, technique is one of the simpler problems, what is the challenge to you as a home movie-maker—you who perhaps own a simple camera with one or more lenses, a splicer, projector and screen?

Well, first of all, let's set up an arbitrary division between two different types of movie makers. Group "A" includes all those fellows who merely want to record the growth of the family and all of the fun they had during that time. Their main worry is "Will the colors come out all right?" and "I hope that the spring doesn't run down before I get this shot."

Group "B" is the fellow who feels that there are more possibilities to home

movie making than he has ever had the real courage to tackle. He has learned to use his meter intelligently and believes it when it says "f/8". He has also found out that a movie-maker's best friend is his hyper-focal distance.

But regardless of their individual backgrounds, all these people actually have one thing in the backs of their minds when they are shooting—and that is—"How are people going to like this on the screen?" And *this* is the real challenge we've been talking about: how to make even better films for friends or family to enjoy. (After all, if your films start getting worse, you'll soon have no one but yourself to show them to and this, I imagine, can become quite dull.)

So? So you're dabbling in one of the greatest creative mediums the world has ever known. You've just paid five or ten bucks for that roll of film and that, in my estimation, gives you the right to be just as creative as you have a mind to be.

O.K. So now you're creative! Whither now, Mr. Cinematographer?

## Select the right way

Begin by realizing that all of a sudden, you've become a story-teller and you're telling a story to people who haven't heard the story before. Your first camera scene actually starts out by saying, "Once upon a time, there was—". Was what? A lovely beach? Two people? A fight? Or all of them put together?

There are so many ways to say something by visual means that as soon as a person starts thinking creatively, the biggest problem soon becomes one of selection. Let's say that you've decided to tell the story of how your family went down to the beach one week-end and had a wienie roast. The first part of the story will probably tell of the preparations. How can you show this most effectively?

How about a big close-up of the wienies lying on the kitchen table as a huge hand reaches into the scene, grabs the package and puts it into the basket—as the camera follows it over, just to see what's happening. Next scene would, of course, pull back to establish the

(Continued on page 130)

learn to earn at

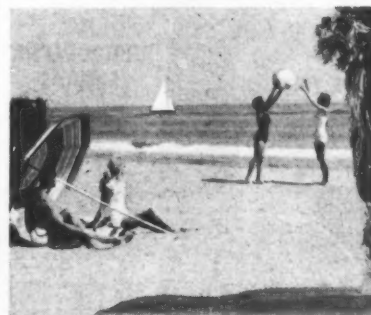
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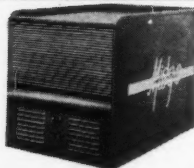
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## DR. CINEMA SAYS

(Continued from page 129)

location and people involved. A bit of footage can be usefully spent showing everyone helping pack the lunch-basket. If you have no lights, maneuver the gang into the sunlight which spills through the window. Don't neglect a few closeups of faces—so that you can later cut to them when the action in your general scenes doesn't match.

So now the family's off to the beach, piling out of the front door and with the basket in enthusiastic evidence. How do you get creative with a scene like this? Well, after establishing the scene with a long shot, get down on your stomach on the back floor of the car—have little Butch open the back door to reveal the rest of the family coming down the front walk. If you want to start the trip out with a bang, shoot a closeup of a hand turning on the ignition key—cut to a very short closeup of a shoe tromping down on the accelerator and then to a long shot, showing the loaded car driving away—filmed at 8 frames per second.

A few nice medium-long shots of the car going through traffic would be nice here—only shoot them at normal speed (since under-cranking would speed up the rest of the traffic too) and keep them short, since these scenes are merely a transition between house and beach.

The family arrives at the beach. Add your creative element by choosing an unusual viewpoint for the scene. Put the camera on the ground—use your wide-angle—and point it up so that when the car stops, a series of heads pop out of the window, all looking at the sea. Another effect would be to shoot the family taking long, leaping steps toward the ocean—shooting at 48 frames per second.

### Shoot candidly

But now out come the blankets to sit on—the kids shed some clothes and streak for the water as Mom hollers after them to be careful. The session with the medicine ball, the castles in the sand and the rest of the horse-play should be covered candidly—your only creative element here will probably be in the way you pick unusual camera angles to tell the story to that audience back home.

As the sun begins to set, don't pack up the camera, because here's where you'll find your most exciting lighting. With one eye on the meter and the other on your subjects, you will find little time to worry about camera mechanics and, if you know your camera, this will be a very good thing. If the gang decides to fire up their wienies in this real late afternoon sunlight, so much the better for your shooting.—DICK HAM

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# BOOKS in use

by GEORGE B. WRIGHT

## Christmas—or nine fair books in a pear tree



By the time you read this, time will be calculated in terms of "shopping days until Christmas." If you have read this column over the past months you will not be surprised to learn that I think of

Christmas (and all other occasions for gifts) in terms of books to give—and, of course, books I'd like to see under my own tree. A book is a long-time source of pleasure, it can be selected to match the tastes of almost anyone, and books can be found to fit almost any pocketbook.

If pressed, I think I could find almost a hundred titles, new and still in print, which have a photographic interest plus a wider appeal. Let's look at the top of such a list.

### The "Family" for the family

There is no question this year about the first item: *The Family of Man*, which in its book version has a wider appeal than any picture collection in covers has ever had before. It is a wonderful illustration of the popularity of quality when it is made available in inexpensive form. As almost everyone knows by now, the book contains over 500 photographs from the exhibition at the Museum of Modern Art this summer. The exhibition is now traveling here and abroad and the book is holding its own nicely on the best-seller list.

There are two versions of the book: a paper-cover \$1 edition (Maco) and a \$10 hard-cover (Simon and Schuster) version. The latter is a beautiful book and I have heard a number of fairly hard-boiled people exclaim in pleasure when it arrived through the mail. (I pull my copy off the shelf frequently when I have company and it is always admired.) You could do worse than make this a one-book Christmas, with copies of the bound version of *The Family of Man* for those at the top of your list, and a bundle of the \$1 version for the others.

While *The Family* is a safe choice for anyone, whether or not they know one end of a camera from the other, there are a number of other books with a wide appeal. Japan, pictures by Werner Bischof, text by Robert Guillaumin (Simon and Schuster, \$10)

is one of these. Bischof, one of our really important photographers, arranged this collection just before his death this year and the book was reproduced by sheet-fed gravure in Switzerland. The subject-matter of the photographs will interest a very wide group, and the technique of Bischof's work makes it especially interesting to those who understand excellence in the medium.

Let me remind you, too, of a book mentioned here several months ago, *The World of Albert Schweitzer*, with pictures by Erica Anderson selected and arranged by Barbara Morgan (Harper and Bros., \$5). The pictures cover Schweitzer in Africa and in Europe, and the book itself is an intelligent and sensitive arrangement by Mrs. Morgan, which brings out the best qualities of the photographs.

### Babies are nice people

If there is a new mother somewhere on your list, you should consider *A Baby's First Year*, photographs by Wayne Miller of his youngest child, with captions by Dr. Benjamin Spock and Dr. John Reinhart (Duell, Sloan and Pierce—Little, Brown, \$5). The photographs cover the first year from the moment of birth to the one-candle birthday cake, a loving record of development and dawning intelligence, with captions on the facing pages which get across a surprising amount of guidance and advice to new parents in brief form. Keep this in mind for any of your acquaintances who are about to enter the adventure of parenthood. They will enjoy it and remember the giver for a long time.

### Some special interests

In planning your Christmas shopping, you might consider, too, a book which had much less attention (at least in the photographic magazines) than it deserved—but which has still gone into its second printing. This is Clarence John Laughlin's *Ghosts along the Mississippi* (Scribner's, \$12.50). Laughlin is a photographer of surprising gifts who will probably be recognized more widely a generation or two from now than he is today (which is an exasperating fate for any man!). *Ghosts* is a wonderful portfolio of large reproductions of photographs of the fast-disappearing Louisiana plantation houses.

Laughlin is not only an extremely competent architectural photographer (his prints regularly appear in archi-

(Continued on page 132)

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## BOOKS IN USE

(Continued from page 131)

tectural magazines all over the world) but also a poetic interpreter of the scene before his camera. His work suspends in time the mood and atmosphere of the old South, its beauty and decay. This, again, is a book which has an appeal on two levels: the subject-matter will interest many persons you know, and the photographic techniques and the photographer's way of seeing will interest other photographers.

### Some living history

Some hundreds of miles west of Laughlin's Louisiana is the *Mission San Xavier del Bac*, in the Arizona desert. A paper-bound book of Ansel Adams' photographs of this church, with a text by Nancy Newhall (5 Associates, \$2.95), will make a fine gift for friends who plan a trip, for those interested in the Southwest country, or for those who like excellent photographs carefully reproduced. There are a number of plates in color, also, and a long, useful note by Adams on his methods of work under the conditions at the mission.

For admirers of Winston Churchill, which is a very respectable number of persons indeed, there is a picture-book assembled by the well-known English photo-historian Helmut Gernsheim and annotated by Randolph S. Churchill. Called, obviously enough, *Churchill, His Life in Photographs* (Rinehart, \$5), it covers the span from 1874 to the present in family pictures, portraits and newspictures.

*How LIFE Gets the Story*, by Stanley Rayfield (Doubleday, \$5) is one of those items which is designed for the Christmas trade—but in this case the author has succeeded in putting together a book with a genuinely wide appeal. There are 40 double-page "spreads," each reproducing pictures from a *Life* story with a brief account of the story behind the story. Many of the pictures are in color and the accounts, while not very profound, will interest all the more people for that.

### For the discriminating

There will be a new printing soon of Fritz Henle's *Figure Studies*, introduction by Jacquelyn Judge (Studio-Crowell, \$3.95), a collection of figure studies in excellent taste, together with a useful technical note on his methods. This is another book to put on your own list of books you'd like to receive for your own collection.

This should get you started on your shopping list. I haven't mentioned any of the long list of technical and how-to books of interest to the serious amateur, the kind he wants and needs but hasn't gotten around to buying for himself.

But whatever his tastes—or yours—there are books to make this a Christmas to remember.—THE END

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# What's Ahead?

by LLOYD E. VARDEN

## A highlighting technique for photographers



At the annual convention of the Photoengravers Association held recently at the Waldorf-Astoria Hotel in New York there were two displays that would have caught the eye of any

photographer regardless of how little interest he might have in graphic arts. These were displays of various types of pictures, including black-and-white photographs, on which a fluorescent white pigment had been applied to the highlights. When illuminated by a source containing ultraviolet radiation the highlights stood out vividly, causing the photographs to have a weird, but striking appearance.

It seems to me that photographers could adapt this graphic arts technique to produce some unusual effects in photographic displays. The essential idea is not new, of course, because photographic papers have been made that have a fluorescent substance coated on the paper prior to emulsion coating, or contained in the emulsion itself. Ilford, Ltd. and Kodak, Ltd. in England produce such papers at present. These papers have "whiter whites" when viewed under fluorescent light or daylight, but the effect is not as pronounced as that of a fluorescent pigment applied directly to the highlights. Furthermore, it is not possible to be selective in brightening particular highlights as allowed by hand application of pigments.

Fluorescent white pigments are available from at least three sources: Kodak Graphic Arts Division, Rochester, N. Y.; Fluorographic Sales Division, Printing Arts Research Laboratories, La Arcadia Bldg., Santa Barbara, California; Kemart Corporation, 340 Front Street, San Francisco, California. I cannot speak from actual experience, but I should imagine that all three are equally suitable for application to photographs, although the techniques recommended are somewhat different.

## Pigments easy to supply

Based on the instructions prepared by the Printing Arts Research Laboratories, the photograph is first spray-coated with a lacquer that is supplied in a pressurized spray can. This is a

clear, rapid drying lacquer requiring only a few minutes for application and complete drying.

Next, the pigment is applied with a suitable brush in the highlight areas. For perfectly white highlights, Fluoro Highlight White pigment is used. But where the highlight regions have a gray tone, a Fluoro Flat Gray is recommended. These are supplied in five shades plus a near-white for mixing with any standard gray to obtain intermediate shades. By adjusting the gray to the tone of the print, the natural appearance of the print, under tungsten illumination, is retained.

The white or gray pigments brush over the lacquered photograph without "creeping" or "crawling" provided a detergent (e.g. *Halo Shampoo*) is mixed well with the pigment. The pigments have such high covering power that one brush stroke is sufficient to obtain a smooth surface effect.

Highlights that run along a straight line can be best handled by applying the pigment with a ruling pen. If a mistake occurs, the pigment and lacquer can be removed entirely by wiping over the area with alcohol.

The pigments are completely harmless according to the manufacturers. Toxicity tests have shown no reactions, and of thousands of users no complaints have been noted. Sable hair or "camel" hair brushes are not damaged either.

## Ultraviolet viewing source

For maximum fluorescence a source rich in ultraviolet and very little visible light is necessary. Under these conditions, the untreated areas of the photographs are not sufficiently discernible, and the highlight regions alone appear with a bright, bluish glow. However, by mixing a suitable amount of tungsten illumination with the ultraviolet, any desired adjustment between highlight brilliance and overall picture detail can be made.

The Printing Arts Research Labs supply an ultraviolet source called the "Lite-Mite Fluorescing Lamp Assembly." It is a tubular, cool-operating lamp, 110 Volt, AC. The Kemart Corporation also supplies a U. V. lamp called the Kemart Artist's Light. Lamps used for stage lighting would be suitable, too, and are probably less expensive.

## Not a general technique

I should not want to imply that the fluorescent pigment highlighting technique is for general photographic purposes. (Continued on page 134)

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## WHAT'S AHEAD?

(Continued from page 133)

poses. Far from it. It is now used in the graphic arts industry to brighten highlights in halftone reproduction, where the picture to be reproduced does not have to meet the requirements for regular viewing. Nonetheless, the appearance of many of the worked-up photographs is very striking and impressive when viewed under ultra-violet, plus enough visible light to enable the photograph as a whole to be seen. With imaginative selection of the photograph and skillful application of the technique, some novel and attractive results should be possible. Maybe the method has already been applied with this idea in mind. But, I have never seen any examples displayed. In the graphic arts field the technique is merely a means to an end. Why not make it the end itself? I have heard of crazier ideas in photography.

—THE END

## NEW PRODUCTS

(Continued from page 44)

and exposure to be used for average conditions. There is also a built-in exposure guide which permits dialing of proper lens openings in accordance with the film, subject, and lighting conditions. Finished in dark-brown Kodadur with brush chrome fittings, the camera weighs 1½ pounds. Price, \$144.50. For more information, write: EASTMAN KODAK CO. ROCHESTER 4, N. Y.

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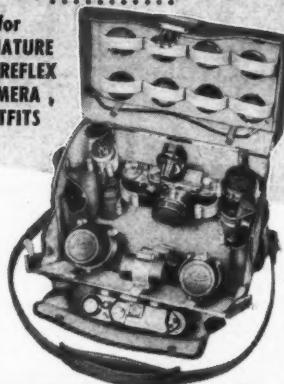
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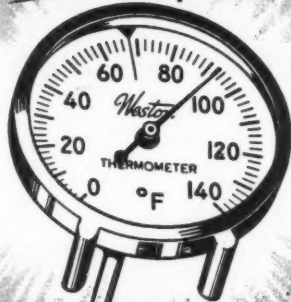
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A die-cast aluminum case, as well as an all-aluminum frame, are featured on Bell & Howell's new model 253 motion picture projector for 8mm film. Similar in design and engineering features to the model 221 projector, it has the same straight-line optical system which is said to give a brilliant picture with a 500 watt lamp. The reel arms, which fold out of sight when not in use, hold a 400 foot reel of film (enough for a half-hour showing). Price of model 253, \$114.95. For more information, write: BELL & HOWELL CO. 7100 MCCORMICK RD., CHICAGO 45, ILL.



## Airequipt Stereo Theater Viewer

The magazine advances automatically and may be moved to select any slide with the new Airequipt Stereo Theater—an automatic viewer for stereo slides. Each magazine holds 24 slides which may be stored permanently and indexed within the magazine. Operation of the new viewer is by standard flashlight batteries or AC (when an accessory power cartridge is used). According to the manufacturer, this conversion can be made in seconds.

Other features of the viewer are: ground and polished lenses, fingertip focusing, interocular adjustment, rigid all-metal chassis and polystyrene housing. Price of Airequipt Stereo Theater, with one magazine (but without batteries), \$29.95. Accessories include: additional magazines (for 24 slides), \$1.49 each; a lift-off carrying case which holds the viewer and two extra magazines, \$10.95; an AC Power Cartridge with 8-foot line cord, \$4.95. For more information and a free booklet, write: AIRQUIPT MANUFACTURING CO., INC. 20 JONES ST., NEW ROCHELLE, N. Y.

A comprehensive guide to the use of the Minox camera and its accessories, **Minox Owner's Manual**, is now available at 50c to all owners of the Minox camera and others interested in ultra-miniature photography. This 32-page booklet includes complete instructions, special tips on specific picture problems, copying tables and a convenient exposure guide for all Minox film. For more information, write: **Kling Photo Corp.**, 235 Fourth Ave., New York 3, N. Y.

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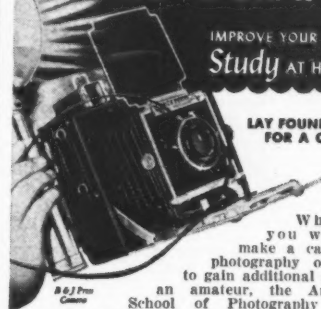
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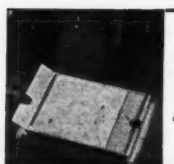
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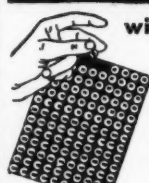
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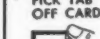
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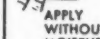
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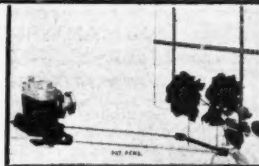
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